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Published by the University of Madras

Twice a year

Annual subscription Rs. Four

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PLACE-NAME SUFFIXES IN TAMIL

By

R. P. SETHU PILLAI

(Senior Lecturer)

SUFFIXES OF THE PLACE-NAMES OF THE ARABLE REGION.

Marudam.

(1) *Vayal* (Tam); *Bayalu* (Tel); *Bayalu* (Kan); *Vayal* (Mal).

நெடுவயல்	Neḍu-vayal	—Tin.
அல்லிவயல்	Alli-vayal	—Ram.
தோப்புவயல்	Tōppu-vayal	—Tan.

Bayalu (Tel).

Tummala-bayalu	—Anant.
Santa-bayalu	—Chit.
Gurrāla-bayalu	—God. E.
Ponnala-bayalu	—Kur.
Vatla-bayalu	—Nel.
Pendlā-bayalu	—Viz.

Bayalu (Kan).

Haḷḷi-bayalu	—Mys.
Maji-bailu	—Kan. S.
Tiru-vailu	”

Vayal (Mal).

Peru-vayal	—Mala.
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(2) *Vēli*¹ (Tam); *Velugu* (Tel); *Bēli* (Kan).

திருநெல்வேலி	Tirunel-vēli	—Tin.
குவளைவேலி	Kuvaḷai-vēli	—Ram.
ஆலவேலி	Āla-vēli	—Tan.
ஐவேலி	Ai-vēli	—S.A.
நெய்வேலி	Ney-vēli	—Chin.

1. *Vēli* means an enclosure. It has come to denote a unit of land measure in the northern districts of the Tamil country.

(3) *Kāṇi*² (Tam).

முக்காணி	Muk-kāṇi	—Ram.
நவகாணி	Nava-kāṇi	—Mad.
ஊரான் காணி	Ūrān-kāṇi	—S.A.

(4) *Marudam*³ (Tam).

மருதம்	Marudam	—Chin.
வள்ளிமருதம்	Vaḷḷi-marudam	—S.A.

(5) *Kāḷani* (Tam); *Gadde* (Kan); *Kālani* (Mal).

காக்கழனி	Kāk-kaḷani	—Tan.
புதுக்கழனி	Puduk-kaḷani	—S.A.
தென் கழனி	Ten-kaḷani	—N.A.
காவல் கழனி	Kāval-kaḷani	—Chin.

Kaḷani (Mal).

Kalani	—Mala.
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(6) *Paṛru* (Tam) ; *Paṛru*, *Marru*, *Varru* ;
Parti, *Marti*, *Varti* (Tel.)

பாட்டப்பற்று	Pāṭṭa-p-paṛru	—Tin.
திருவேகம் பற்று	Tiru-vēkam-paṛru	—Ram.
சிக்கல்பற்று	Cikkal-paṛru	—Tan.
மேல் பற்று	Mēl-paṛru	—Tri.
கோவில் பற்று	Kōvil-paṛru	—S.A.

Paṛru, *Varru*, *Marru*,
Parti, *Varti*, *Marti* (Tel).

Matta-paṛru	—God. E.
Chinta-paṛru	—God. W
Veli-varru	„
Diga-marru	„
Kop-paṛru	—Chit.
Goda-varru	„
Nida-marru	„
Balli-paṛru	—Kist.
Tati-varru	„

2. *Kāṇi* denotes a measure of land. The extent of land is reckoned in *Kāṇi* and *Vēli* in the northern districts.

3. *Marudam* is the classical name for the cultivable region.

Āku-mar <u>ru</u>	—Kist.
Tati-parti	—Chit.
Kop-parti	—Cud.
Anu-marti	—God. E.
Kanu-parti	—Gun.
Mudi-varti	—Nel.
Veduru-parti	—Viz.

(7) *Paḷanam* (Tam).

Tiru-paḷanam ⁴	—Tan.
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(8) *Kollai* (Tam).

இஞ்சிக் கொல்லை	Inji-k-kollai	—Tan.
மஞ்சக் கொல்லை	Manja-k-kollai	—S.A.
சாரதன் கொல்லை	Cāraṭan-kollai	—N.A.
கீழார் கொல்லை	Kiḷār-kollai	—Chin.

(9) *Kiḷār*⁵ (Tam).

கருப்புக் கிழார்	Karuppu-k-kiḷār	—Tan.
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(10) *Tōṭṭam* (Tam); *Tōṭa* (Tel); *Tōṭa* (Kan).

தண்டன் தோட்டம்	Taṇḍan-toṭṭam	—Tri.
செங்கழுநீர் தோட்டம்	Ceṅgaḷunīr-t-tōṭṭam	—Tan.
பூந்தோட்டம்	Pūn-tōṭṭam	—S.A.
ஆரணித் தோட்டம்	Āraṇi-t-tōṭṭam	—N.A.
வளத்தோட்டம்	Vaḷa-t-tōṭṭam	—Chin.

Tōṭa (Tel).

Vāvili-tōṭa	—Chit.
Ponna-tōṭa	—Cud.
Malli-tōṭa	—God. E.
At-tōṭa	—Gunt.
Puvvula-tōṭa	—Nel.
Pūjāri-tōṭa	—Viz.

Tōṭa (Kan).

Mangaluru-tōṭa	—Kan. S.
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4. Tirupalanam is an ancient place mentioned in the Tevaram.

5. *Kiḷār* in the sense of garden is considered by the commentators of Tamil classics as a dialect of the *Koḍuntamil* country.

(11) *Paḍaippu*.

சொக்கப்பட்டப்பு	Cokka-p-paḍappu	—Ram.
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(12) *Mēni* (Tam) ; *Mēni* (Mal).

நெல்மேனி	Nel-mēni	—Tin.
சூளமேனி	Cūḷa-mēni	—Chin
	Nen-mēni	—Mala
	Nemali	—Kist.

(13) *Pannai*⁶ (Tam).

ஆரம் பண்ணை	Āram-panṇai	—Tin.
மரப் பண்ணை	Mara-p-panṇai	—Tan.

(14) *Viḷai* (Tam).

வாகை விளை	Vākai-viḷai	—Tin.
திருத்தேர் விளை	Tiru-t-tēr-viḷai	—Ram.

(15) *Puñjai* (Tam).

புஞ்சை	Puñjai	—Tan.
மேல் புஞ்சை	Mēl-puñjai	—N.A.

(16) *Karisal*⁷ (Tam).

குலையன் கரிசல்	Kulayan-karisal	—Tin.
சின்னக் கரிசல்	Cinna-k-karisal	—Ram.

(17) *Ceval* (Tam) ; *Kebbe* (Kan).

செவல் (மேலை, கிழை)	Ceval (Mēlai, Kīlai)	—Tin.
முள்ளிச் செவல்	Muḷli-c-ceval	—Ram.

(18) *Vaṇḍal*⁸ (Tam); *Vaṇḍu* (Tel).

அரசடி வண்டல்	Arasāḍi-vaṇḍal	—Ram.
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6. *Pannai* is commonly used in the southern districts to denote agricultural land. Hence *Pannaiyār*, a landholder.

7. *Karisal* is black cotton soil. The name is derived from the colour of the soil. *Cevval* is reddish soil.

8. *Vaṇḍal* is alluvial soil. The alluvial deposit of the Cauvery is also called *Vaṇḍal*.

(19) *Karambai* (Tam); *Garuvu* (Tel); *Gōḍu* (Kan).

மணிக்கரம்பை	Maṇi-k-karambai	—Ram.
வாணியன் கரம்பை	Vāṇiyan-karambai	—Tan.

(20) *Maṇali* (Tam).

மணலி	Maṇali	—Tin.
செம்பிய மணலி	Cembiya-maṇali	—Chin.

(21) *Paḍukai* (Tam); *Paḍiya*, *Paḍuva* (Tel)

தேனும் படுகை	Tēnām paḍukai	—Tan.
வல்லம் படுகை	Vallam-baḍukai	—S.A.

(22) *Pāṭṭam* (Tam).

மேலப்பாட்டம்	Mēla-p-pāṭṭam	—Tin
கீழ்ப் பாட்டம்	Kīla-pāṭṭam	— „

(23) *Kuttakai* (Tam); *Gutta* (Tel); *Guttige* (Kan).

வடுகன் குத்தகை	Vaḍukan-kuttakai	—Tan.
நடுக் குத்தகை	Naḍu-k-kuttakai	—Chin.

(24) *Veṭṭu* (Tam).

வெற்றியார் வெட்டு	Verriyār-veṭṭu	—Tri.
ஏனாதி வெட்டு	Ēnādi-veṭṭu	—Chin.

(25) *Tiruttu* (Tam).

திருத்து	Tiruttu	—Tin.
வத்தராயன் தெத்து (திருத் து)	Vattarāyan-tettu (tiruttu)	—S.A.

(26) *Virutti* (Tam).

பட்ட விருத்தி	Paṭṭa-virutti	—Tan.
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(27) *Āṭci*⁹ (Tam).

மணியாச்சி	Mani-ācci	—Tin.
சிறுவாச்சி	Ciruv-ācci	—Ram.
குமராட்சி	Kūmar-āṭci	—S.A.
தாராட்சி	Tār-āṭci	—Chin.
பொள்ளாச்சி	Polḷ-ācci	—Coim.

9. Acci is a corruption of āṭci. The expression *Kāni-āṭci* is largely used in the Southern districts.

(28) *Nilam* (Tam) ; *Nēla, Nelavu* (Tel) ; *Nela* (Kan).

நன்னிலம்	Nan-nilam	—Tan.
கரி நிலம்	Kari-nilam	—Chin.

(29) *Pulam* (Tam) ; *Polamu* (Tel) ; *Pola, Hola* (Kan).

குறவப்புலம்	Kuravap-pulam	—Tan.
கத்திரிப்புலம்	Kattiri-p-pulam	—
செம்புலம்	Cem-bulam	—Chin.

(30) *Tarai* (Tam) ; *Tire* (Kan) ; *Tara* (Mal).

நல்ல தரை	Nalla-tarai	—Ram.
மேலாந்தரை	Mēlān-tarai	—N.A.

Tara (Mal).

Kōṭṭat-tara	—Mala.
Nellisērit-tara	—

(31) *Nattam* (Tam).

ஆலடி நத்தம்	Alaḍi-nattam	—Ram.
பிள்ளையார் நத்தம்	Piḷḷayār-nattam	—Mad.
குறிச்சி நத்தம்	Kuricci-nattam	—Tri.
பொன்மான் நத்தம்	Ponmān-nattam	—Tan.
திருப்பணி நத்தம்	Tiru-p-pani-nattam	—S.A.
பெரிய நத்தம்	Periya-nattam	—Chin.
அருள் நத்தம்	Aruḷ-nattam	—Sa.
பூதி நத்தம்	Pūdi-nattam	—Coim.
	Pātūru-nattam	—Chit.

(32) *Kaḷani* (Tam) ; *Kaḷlamu* (Tel) ; *Kaḷam* (Kan).

திருவேட்களம்	Tiru-vēṭ-kaḷam	—S.A.
நெடுங்களம்	Neduṅ-gaḷam	—Tan.
இருகளம்	Iru-kaḷam	—Chin.
திருவஞ்சைக்களம்	Tiru-vanjai-k-kaḷam	—Cochin

(33) *Poṭṭal* (Tam) ; *Bōḍu* (Tel).

வெள்ளைப் பொட்டல்	Vellai-p-poṭṭal	—Ram.
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(34) *Mēḍu, Mōḍu* (Tam) ; *Mēḍu, Metṭa* (Tel) ; *Mēḍu* (Kan).

தாழை மோடு	Tālai-mōḍu	—Tri.
கள்ளி மோடு	Kaḷli-mōḍu	—Tan.
புலி மோடு	Puli-mōḍu	—N.A.
நொச்சி மோடு	Nocci-mōḍu	—Chin.

பால மோடு	Pāla-mōḍu	—Sa.
புளை மோடு	Pulai-mēḍu	—Coim.

Mēḍu, Meṭṭa (Tel).

Pilla-mēḍu	—Chit.
Anna-mēḍu	—Nel.

(35) *Tiḍal, Tiṭṭu, (Tam) ; Tiṭṭa (Tel).*

முதுவன் திடல்	Mutuvan-tiḍal	—Ram.
காரைத் திடல்	Kārai-t-tiḍal	—Tan.
நடுத் திட்டு	Naḍu-t-tiṭṭu	—S.A.
செந் திட்டு	Cen-tiṭṭu	—Sa.

(36) *Kuḷi (Tam); Goyyi (Tel); Kuḷi, Guṇi (Kan) ; Kuḷi (Mal).*

கிடாக்குழி	Kiḍā-k-kuḷi	—Ram.
ஊற்றுக் குழி	Ūrru-k-kuḷi	—Tri.
உகந்தான் குழி	Ukandān-kuḷi	—Tan.
கருங்குழி	Karuṅ-guḷi	—S.A.
அல்லிக்குழி	Alli-k-kuḷi	—Chin.
பள்ளக்குழி	Paḷḷa-k-kuḷi	—Sa.
மல்லங்குழி	Mallaṅ-guḷi	—Coim.

Koyyi (Tel).

Chinta-koyya	—God. E.
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Kuḷi (Mal).

Nāyar-kuḷi	—Mala.
Elak-kuḷi	”

(37) *Paḷḷam (Tam) ; Pallamu (Tel) ; Pallam (Kan).*

முன்னீர்ப்பள்ளம்	Munnīr-p-paḷḷam	—Tin.
கோரைப் பள்ளம்	Kōrai-p-paḷḷam	—Ram.
மருதம் பள்ளம்	Marudam-baḷḷam	—Tan.
பாடிப் பள்ளம்	Pāḍi-p-paḷḷam	—S.A.
தாழும் பள்ளம்	Tāḷam-baḷḷam	—N.A.
கமுகம் பள்ளம்	Kamukam-baḷḷam	—Chin.

(38) *Tāvu (Tam) ; Tāvu (Tel).*

பணிக்கத்தாவு	Paṇikka-t-tāvu	—Ram.
கருங்குழித் தாவு	Karuṅguḷi-t-tāvu	—Tan.

(39) *Kiḍaṅgu (Tam) ; Kaḍaṅgu (Kan).*

கோவினிக் கிடங்கு	Kōvini-k-kiḍaṅgu	—Ram.
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(40) *Veḷi* (Tam) ; *Ṽeli* (Tel).

நாக வெளி	Nāka-veḷi	—Tri.
பொன் வெளி	Pon-veḷi	—Tan.
கூடு வெளி	Kūḍu-veḷi	—S.A.

(41) *Ēndal* (Tam).

கன்னான் எந்தல்	Kannān-ēndal	—Mad.
மணி யேந்தல்	Maṇi-y-ēndal	—S.A.
புலிவாயன் எந்தல்	Pulivāyan-ēndal	—N.A.
வெண்ணெந்தல்	Veṇ-ñ-ēndal	—Chin.

(42) *Vaṭṭam*, *Vaṭṭāram* (Tam); *Vaṭāram* (Tel).

எட்டுர் வட்டம்	Eṭṭūr-vaṭṭam	—Ram.
அக்கரை வட்டம்	Akkarai-vaṭṭam	—Tan.
சாத்த வட்டம்	Cātta-vaṭṭam	—S.A.
குண வட்டம்	Kuṇa-vaṭṭam	—N.A.
சிலா வட்டம்	Cilā-vaṭṭam	—Chin.
அகர வட்டாரம்	Ahara-vaṭṭāram	—Tan.
	Siddha-vaṭṭam (Sidhout)	—Cud.

Vaṭṭam (Mal).

Naḍu-vaṭṭam	—Mala
Puttūr-vaṭṭam	"

(43) *Vaḷaivu* (Tam).

கீழ் வளைவு	Kiḷ-vaḷaivu	—Mad.
மேல் வளைவு	Mēl-vaḷaivu	"

(44) *Curri* (Tam).

பூஞ் சுற்றி	Pūñ-curri	—Mad.
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(45) *Cērtti* (Tam).

முதல் சேத்தி	Mudal-cētti	—Tan.
மூன்றாம் சேத்தி	Mūnrām-cētti	"
திருப்பாச் சேத்தி	Tiruppā-cētti	—Ram.

ALAPEDAĪ

(LENGTHENING OF THE QUANTITY OF A LETTER)

By

V. VENKATA RAJULU REDDIAR,

Junior Lecturer in Tamil.

There is difference of opinion between Tolkāppiyar and Pavaṇandi, the author of *Nannūl*, in regard to the quantity of the elongated vowel in metrical composition.

Tolkāppiyar thinks that the quantity of the elongated vowel does not vary and the succeeding short vowel adds to its quantity only when metrical exigency arises.

But the author of *Nannūl* is of opinion that the elongated vowel itself gets an increase in quantity while the succeeding short vowel merely indicates the increased quantity.

The view of Tolkāppiyar is in consonance with the principles of Tamil Prosody.

5. 8.2 : 83.

ஆயுஷ்மாந் பவ தேவத்தத்! ௩

என்ப. இவையேயன்றி, தமிழிற் செய்யுட்கண் ஓசை குறைந்தவிடத்து அளபெடுத்தல்போன்று வடமொழியில் அளபெடுத்தல் இல்லை.

தெலுங்கு கன்னட மலையாள மொழிகளிலும் சேய்மைவிளிக்க ணன்றி வேறிடங்களில் ஒரெழுத்து மூன்று மாத்திரை ஒலித்தல் இல்லை. மலையாளமொழியில்மட்டும் ¹செய்யுட்களில் குற்றெழுத்தினை நெட்டெழுத்துப்போல் ஒலித்தல் உண்டு. ஆயின், வரிவடிவில் அவ் வாறு எழுதுதல் இல்லை. இது நிற்க.

அளபெடையின் திறத்தில் தொல்காப்பியனார்கொள்கை

இனி, தமிழில் அளபெடையைக்குறித்து ஆகிரியர்தொல்காப்பிய னார் கூறியிருப்பவற்றை நோக்குவோம்:

அவர், முதற்கண்,

²‘மூவள பிசைத்தல் ஒரெழுத் தின்றே’

என்று கூறியுள்ளார். இது, ³வடமொழியில் ஒரெழுத்தே மூன்று மாத்திரையும் ஒலிக்குமாகலின் அதனை உட்கொண்டு, தமிழ்மொழியில் அவ்வாறு ஒலித்தல் இல்லை என்று தமிழின் சிறப்பியல்பினைத் தெரித்த படி. மேலைச்சூத்திரத்தை யடுத்து,

⁴‘நீட்டம் வேண்டின் அவ்வள புடைய

கூட்டி எழுஉதல் என்மனார் புலவர்’

என்னுஞ் சூத்திரத்தில், ஓசை குறைந்தவிடத்து நீட்டம் முறையினைக் கூறினார். அஃதாவது—ஓசை குறைந்தவிடத்து நீட்டம் வேண்டுமாயின், வேண்டும் அளபுடைய எழுத்துக்களைக் கூட்டி ஒலியெழுப்புக என்ப தாம். இதன் விளக்கத்தை, அஃதாவது எழுத்துக்களைக் கூட்டும் முறையை,

1. வருத்த மஞ்ஜரி. பாஷாவ்ருத்தப்ர. 4.

2. தொல். நான்மரபு. 5.

3. வடமொழியில் ஒரெழுத்து ஒருமாத்திரை ஒலிக்கின் குறில் என்றும், இரண்டு மாத்திரை ஒலிக்கின் நெடில் என்றும், மூன்று மாத்திரை ஒலிக்கின் ப்லுதம் என்றும் சொல்லப்படும். இது,

‘ஊடகாலோச்ஹரஸ்வதீர்க்கப்லுத:’

என்னும் பாணினீயத்தால் (1:2 : 27) அறியப்படும்.

‘சேவல் நாடோறும் வைகறையி லெழுந்து சுத்தமான குரலை உடையதாய் மூன்று தடவை கூவும். அவை, முறையே குறில் நெடில் ப்லுதங்களின் அள பாகும்’. (கர்ணக ஸப்தாநுஸாஸன மேற்கோள்.) அஃதாவது, முறையே ஒரு மாத்திரை, இரண்டு மாத்திரை, மூன்று மாத்திரை அளவிற்கூவுகின்றது என்பதாம்.

4. தொல். நான்மரபு. 6.

1 ‘குன்றிசை மொழிவயின் நின்றிசை நிறைக்கும்
நெட்டெழுத் திம்பர் ஒத்தகுற் றெழுத்தே’

என்னுஞ் சூத்திரத்திற் கூறியுள்ளார். ஓசை குறைந்த மொழியில் நெட்டெழுத்தின்முன் அதற்கு ஒத்த குற்றெழுத்து வந்துநின்று ஓசையை நிறைக்கும் என்பது இச்சூத்திரத்தின் பொருள். ஒத்த குற் றெழுத்து—எழுவாய்; நிறைக்கும்—பயனிலை. ஆகலின், இசை நிறைப்பது குற்றெழுத்தே என்பது தேற்றம். ஒத்த குற்றெழுத்து இல்லாத ஐகார ஒளகாரங்களின்முன் முறையே இகர உகரம் வந்து இசை நிறைக்கும் என்பதனை,

2 ‘ஐ ஒள என்னும் ஆயீ ரெழுத்திற்
கிகர உகரம் இசைநிறை வாகும்’

என்னுஞ் சூத்திரத்திற் கூறியுள்ளார்.

மேலைச்சூத்திரத்தில் ‘குன்றிசை மொழி’ என்றதனான், இவ்வாறு வருவது செய்யுட்கண்ணே என்பது அறியலாகும். ³பிரயோக விவேக நூலாரும் ‘குன்றிசை மொழி’ என்னுஞ் சூத்திரத்திற் கூறப்பட்டது செயற்கையளபெடைக்கே பொருந்தும் என்றார். வழக்கில் பொருள் புலப் பாட்டின்பொருட்டு மிக்கொலித்தலையன்றி, மொழியில் ஓசை குறைந்த தென்று அதனை நிறைத்தற்பொருட்டு ஒரெழுத்தினைக் கூட்டி ஒலித்தல் இல்லையன்றே?

இனி, உரையாகிரியர்கள் கூறியிருப்பவற்றை நோக்குவோம்: எழுத்ததிகாரத்திற்கு உரை எழுதியோ ரிருவருள் முற்பட்டவராய் இளம் பூரணஅடிகளின் உரையை முதற்கண் ஆராய்வோம்:

இளம்பூரணர்கருத்து

இவர், ‘நீட்டம் வேண்டின்’ என்னுஞ் சூத்திரத்திற்கு, ‘நீண்ட மாத்திரையை யுடைய அளபெடையெழுத்துப் பெற வேண்டின், மேற் கூறிய இரண்டளபுடைய நெடிலையும் ஓரளபுடைய குறிலையும் பிளவு படாமற் கூட்டி எழுஉக’ என்று பொரு ளொழுகியிருக்கின்றார். ‘நீட்டம் வேண்டின்’ என்பதற்கு ‘அளபெடையெழுத்துப் பெற வேண்டின்’ என்பது நேர்மையான பொருளன்று. ‘பிளவுபடாமற் கூட்டி எழுஉக’ என்னும் பொருள் பொருந்தாமை ‘குன்றிசை மொழி’ என்னுஞ் சூத்திரத்தான் அறியலாகும். ‘குன்றிசை மொழி’ என்னுஞ் சூத் திரத்திற்கு, ‘அளபெடையோசையாகச் சொல்லாதொழியிற் குன் றுவதான ஓசையை யுடைய அளபெடையெழுத்தா னாய் மொழிக் கண்ணே நின்று அவ் வோசையை நிறைக்கும்: அவை யாவை எனின்,

1. தொல். மொழிமரபு. 8.
2. மொழிமரபு. 9.
3. பிரயோக விவேகம். 5. உரை.

நெட்டெழுத்துக்களின் பிள்ளை அவற்றிற்குப் பிறப்பானும் புணர்ச்சி யானும் ஓசையானும் இனமொத்த குற்றெழுத்துக்கள்' என்று உரை எழுதியுள்ளார். இவ்வுரை அமைவுடையது. ஆயின் ஆஅ, ஈஇ என்னுந் தொடக்கத்தனவாகக் காட்டியிருக்கும் உதாரணங்களும், 'ஈண்டு "மொழி" என்றது, அவ் வளபெடையெழுத்து ஒருபொருள் உணர்த்தி ஓரெழுத்தொருமொழியாய் நிற்கும் நிலைமையினை' என்று எழுதியிருக்கும் விசேடவுரையும் பொருள் துவனவல்ல. செய்யுளில் ஓசை நிறைத்தற்பொருட்டு வந்துள்ள அளபெடை மொழிகளே உதாரணமாகக் காட்டற்பாலன. அவை ஒரெழுத்தொருமொழியாயே யிருத்தல் வேண்டா. மேற்கூத்திரவுரையி னிறுதியில், 'சிறுபான்மை அம்மொழி தானே எழுத்தாய் வாராது எனக் கொள்க' என்றார். ஆயின், ஒரெழுத் தொருமொழியா யிருத்தலே சிறுபான்மை. செய்யுட்களில் யாண்டு நோக்கினும் பல வெழுத்துக்களையுடைய மொழிக்கண் அளபெடை வந்திருத்தல் காணலாம். 'தொழாஅ ரெனின்', 'கடாஅக் களிற்றின்மேல்' என்னுங் குறளடிகளைக் காண்க.

வடமொழியில் ப்லுதம்போலத் தமிழிலும் மூன்று மாத்திரை ஒரெழுத்து ஒலிக்கும் என்றும், ஆகலின் அஃது உயிரெழுத்துக்களுள் ஒருவகை ஆகும் என்றும் கொண்டு, ¹ அளபெடையெழுத்தொடுகடி எழுத்து நார்பதாகும் என்றும், ² 'உயிரெழுத்து—குற்றெழுத்து, நெட்டெழுத்து, அளபெடையெழுத்து என மூவகைப்படும்' என்றும் எழுதுவாராயினர். ஆசிரியர், ஓசை குறைந்த சொற்களில் குற்றெழுத்து நின்று இசை நிறைக்கும் என்று கூறியிருப்ப இவர் ஒரெழுத்தே மூன்று மாத்திரை யொலிக்கின்றது என்று கூறதலும், அவர் உயிரெழுத்துக்களைக் குறில் நெடில் என இரண்டாகப் பகுத்திருப்ப இவர் குறில் நெடில் அளபெடை என மூன்று வகையாகப் பகுத்திருத்தலும் ஆசிரியர்-கருத்திற்கு அமைப்பவல்ல என்பது தானே போதரும்.

இனி, ஆஅ ஈஇ ஊஉ ஏஎ ஒஓ என மூன்று மாத்திரையா யொலிப்பன ஒரெழுத்தொருமொழிகள் அல்ல. ஆ ஈ ஊ ஏ ஓ என்பனவே ஒரெழுத்தொருமொழிகள். ஆசிரியர் ³ 'நெட்டெழுத் தேழே ஒரெழுத் தொருமொழி' என்று கூறியிருப்பது காண்க. ஆஅ முதலியன ஒரெழுத்தா யொலிக்குமாயின் அவை நெட்டெழுத்துக்களாகா; அவை நெட்டெழுத்துக்களினும் வேறு பொருள் உடையனவாதல் வேண்டும். அளபெடையெழுத்துக்குப் பொருள் இல்லையாயினும் அதற்கு முன்னுள்ள நெட்டெழுத்துக்குப் பொருள் உண்மையின் அதன் பொருளே தனக்கும் பொருளாய்ச் சொல்லார் தன்மை எய்தி நிற்கும் எனின், அது

1. தான்மாபு. 1 உரை.

2. செய்யுளியல். 2 உரை.

3. மொழிமாபு. 10.

பொருந்தாது. அளபெடுத்தவழி முன்னைய நெட்டெழுத்தின் பொருளின் வேறுபடும் என்பது,

1 ‘சுரள பிசைக்கும் இறுதியி லுயிரே
ஆயியல் நிலையுங் காலத் தானும்
அளபெடை நிலையுங் காலத் தானும்
அளபெடை யின்றித் தான்வரு காலையும்
உளவேன மொழிப பொருள்வேறு படுதல்’

என்னுஞ் சூத்திரத்தான் அறியப்படுமன்றே? அவ்வாறு ஆஅ, ஈஇ முதலியன வேறு பொருள் தருதல் அறியப்படவில்லை. இவற்றால், அளபெடையின் திறத்தில் இளம்பூரணர் கூறும் பொருள் ஆசிரியர்-கருத்திற்கும் தமிழிலக்கிய வழக்கிற்கும் அமைவிலாததல் அறியப்படும். இனி, நச்சினார்க்கினிய நுரையை நோக்குவோம்:

நச்சினார்க்கினியர்கருத்து

நச்சினார்க்கினியர், ‘மூவள பிசைத்தல் ஒரெழுத் தின்றே’ என்னுஞ் சூத்திரத்தின் உரையில், ‘பல எழுத்துக் கூடியவிடத்து மூன்று மாத்திரையும் நான்கு மாத்திரையும் இசைக்கும் என்றவாறு’ என்று எழுதியிருக்கின்றார். இதனால், அளபெடையில் ஒன்றற்கு மேற்பட்ட எழுத்துக்கள் கூடியுள்ளன என்பது இவர்க்குங் கருத்தாதல் அறியப்படும். அவ்வெழுத்துக்கள் கூடியிருக்கு மியல்பினைத் தெரிவிக்கும்படித்து, ஆசிரியர்கருத்தின் வேறுபடுகின்றார்; அளபெடை பிளவுபடாத ஓசையது என்ற இளம்பூரணர்கருத்தினை மேற்கொண்டு, அக் கருத்தினை,² ‘கோட்டு நூறும் மஞ்சளும் கூடியவழிப் பிறந்த செவ்வண்ணம்போல நெடியும் குறிலும் கூடிய கூட்டத்துப் பிறந்து பின்னர்ப் பிளவுபடா ஓசையை அளபெடை என்று ஆசிரியர் வேண்டினார். இவை கூட்டிச் சொல்லிய காலத்தல்லது புலப்படா, எள்ளாட்டியவழியல்லது எண்ணெய் புலப்படாவாறுபோல’ என்று உவமானம் தந்து விளக்கியுள்ளார். இக் கூற்றுப் பொருந்தாமை முன்னர் அறியப்படும்.

‘குன்றிசை மொழிவயின்’ என்னுஞ் சூத்திரத்தில் ‘குன்றிசை மொழி’ என்பது, இளம்பூரணர் கூறியவாறு ஒரெழுத்தொருமொழி எனின், மொழியின் இடை கடைகளில் வரும் அளபெடை அமையா என்று கருதி, நச்சினார்க்கினியர் ‘குன்றிசை மொழி’ என்பதற்கு, ‘இசை குன்று மொழி’ என்று பொருள் கூறி, ஈண்டு, ‘மொழி என்றது ...இயற்சீர்ப்பாற் படுகின்ற எண்வகை அளபெடைச்சொற்களையும்’ என்று எழுதி, அவ் வெட்டினையும் காட்டினார்; அன்றியும், ‘மொழி என்றதற்குத் தனிநிலை ஏழினையுமே கொள்ளின், ஒழிந்த இயற்சீர்ப்பாற்

படும் அளபெடை கோடற்கு இடமின்மை உணர்க' என்று, இளம் பூரணர்கொள்கை பொருந்தாமையும் குறித்தார்.

இவருரையிற் பொருந்தாதது அளபெடையில் பல ஈழுத்துக்களின் ஒலி பிளவுபடா தொலிக்கும் என்றதொன்றே. அதனை, ¹ இரண்டெழுத்துக் கூடி மூன்று மாத்திரையாயிற் றெனின் இரண்டெழுத்தொலி அங்ஙனம் இன்மையின் பொருந்தாது என்று மறுத்துள்ளார் சங்கர நமச்சிவாயர்.

நன்னூலார்கொள்கை

இனி, நன்னூலார்கொள்கையினை நோக்குவோம் : நன்னூலார்,

² 'இசைகெடின் மொழிமுத லிடைகடை நிலைநெடில்

அளபெழும் அவற்றவற் றினக்குறில் குறியே'

என்னுஞ் சூத்திரத்தால், இசை குறையுமாயின் மொழியின் முதல் இடைகடை என்னும் மூன்றிடங்களிலும் உள்ள நெட்டெழுத்து அளபெழும். அதனைத் தெரிவித்தற்கு அவ்வந் நெட்டெழுத்தின் இனமாகிய குற்றெழுத்து அடையாளமாய் நிற்கும் என்று கூறினார். தொல்காப்பியனார்கொள்கையினை விடுத்து, இவர் இவ்வாறு கூறியதற்குக் காரணம் இளம் பூரணருரையும், வடமொழியில் ஒரெழுத்தே மூன்றுமாத்திரை யொலிக்கும் என்னுங் கூற்றுமே யாதல்வேண்டும்.

அளபெடையில் குற்றெழுத்து ஒலித்தல் இன்றி அடையாளமாய் நிற்கும் என்ற இவர்தாமே, மொழியின் ஈற்றில் நிற்கும் எழுத்துக்களைக் கூறுமிடத்து, குற்றெழுத்து அளபெடைமொழியில் ஈற்றில் நிற்கும் என்பதை,

³ 'குற்றையிர் அளபின் ஈறும்'

என்று கூறினார். இச்சூத்திரத்தில், 'ஒநவ்வோ டாம்; ஒள ககர வகரமோ டாகும்' என்று கூறியனவெல்லாம் ஒலிபற்றியனவே யாதலின், 'குற்றையி ரளபின் ஈறும்' என்றதும் ஒலிபற்றியதேயாகும். இனி, 'ஆவி ஞுணநமன' என்னும் இறுதிநிலையைக் கூறுஞ் சூத்திரத்திலும், முதனிலை, இடைநிலையக்கம் இவை கூறுஞ் சூத்திரங்களிலும் கூறப்பட்டனவெல்லாம் ஒலிபற்றியனவே யாதல் அறிக. அன்றியும், இலக்கண நூலார் ஒலிபற்றியன கூறுதலேயன்றி வரிவடிவுபற்றியன கூறவேண்டுதல் இன்று. வடமொழியிலக்கணநூலார் வரிவடிவுபற்றியன கூறுதலே இல்லை. தமிழிலும் வரிவடிவுபற்றிக் கூறப்பட்டவை இவ்விவ் வெழுத்துப் புள்ளி பெறும் என்பதுவும், உயிரும் மெய்யும் கூடிய எழுத்துக்களைக் குறித்தற்கண் உருவேறுபாடு வரும் என்பதுவுமே; ஏனையவெல்லாம் ஒலிபற்றியனவே.

1. நன். எழுத். 36. உரை.

2. நன். எழுத். 36.

3. நன். எழுத். 53.

‘குற்றுயி ரளபின் ஈறும்’ என்றதனை நோக்கின், அளபெடை-மொழியில் நெட்டெழுத்தின்முன் குற்றெழுத்து நின்று ஒலிக்கும் என்று கொண்டுள்ளார் எனப் போதரும். ஆயின், ‘இசை கெடின்’ என்னுஞ் சூத்திரத்தால் ‘அளபெடைமொழியில் குற்றெழுத்து ஒலிப்பதன்று என்பது நன்கறியப்படும். இவை முன்னொடு பின் முரணுப வாகலின், ¹ ‘அளவுகுறியாய் நிற்கும் என்ற குற்றெழுத்துக்களைக் “குற்றுயி ரளபி னீறும்” என மொழிக்கு ஈறாய் நிற்கும் என்றல் பொருந்தாது’ என்று கூறினார் இலக்கணவிளக்கதூலார்.

நன்னூலார் ஒரெழுத்தே மூன்று மாத்திரை யொலிக்கும் என்னுங் கொள்கையினராகலின், அளபெடையையும் தனியெழுத்தாக எண்ணித் தொகையிட்டார். அளபெடையின் ஒலி நெட்டெழுத்தின் ஒலியின் வேறுபட்டதாகலின் அதனை வேறெழுத்தாக எண்ணுதலும் அமையு மாயினும், அஃது இசை நிறைக்க வருமிடங்களில் வேறு பொருள் தருத லின்மையின் அதனைத் தனியெழுத்தாக எண்ணுதல் அத்துனை அமைதி யன்று. இனி, அமையும் எனக் கொள்ளினும், அளபெடையெழுத்து ஏழு எனக் கோடலே தகுதி. மொழியின் எவ்விடத்தில் நிற்பினும் அளபெடையெழுத்து ஒருகன்மையதா யொலித்தலன்றி இடவேறு பாட்டான் ஒலிவேறுபாட்ட தாதல் இல்லையன்றே? ² ‘எழுத்துப் பலவாயின ஒலிவேற்றுமையா னன்றே?’ என்ற உரைகாரர்கருத்தின் படியும் ஏழு எழுத்தாக எண்ணுதலே அமையும். இலக்கணவிளக் கத்தார் அளபெடையெழுத்து ஏழு என்று கொண்டது கருதுதற் பாலது. தொல்காப்பியனார் மூன்று மாத்திரை ஒலிப்பன நெடிலுங் குறிலுமாகிய இரண்டெழுத்துக்களை என்று கொண்டாராகலின், அவர் அளபெடையெழுத்து என ஒரு வகை கொண்டிலர்.

சங்கரநமச்சிவாய நுரை

மேற்கூறியவாறு, நன்னூலார்கூற்று முன்னொடு பின் முரணுதலை ஒற்றுமைப்படுத்தல் வேண்டிச் சங்கரநமச்சிவாயப்புலவர், ³ ‘நெடில் அள பெடுப்புழி வரிவடிவில் அறிகுறியாய் வருங் குற்றுயிர் நெடிலொடு தொடர்ந்து உடம்படுமெய்யுடன் ஈறந் தன்மைய தன்றித் தனித்துநிற் றிற். “குற்றுயி ரளபின் ஈறும்” என்றார்.... உயிர்கழிந்த உடம்பைப் “படுமகன் கிடக்கை காணாஉ” என்றற்போல அறிகுறிமாத்திரையாய் நின்றதனை இங்ஙனம் குற்றுயிர் என்றதன்றி அஃது ஓர் எழுத்தன்றாகலின்’ என்று கூறினார். இது ‘ஸ்திதஸ்ய கதி: சிந்தநீயா’ என்னும் ரியாயத் தின்படி, ஆசிரியர் கூறியதற்கு ஒரு வழி கற்பித்தவாறே யாகும். இனி,

1. இ. வி. 19. உரை. 2. நன். எழுத். 36. உரை.

3. நன் எழுத். 53. உரை.

‘குற்றயி ரளபி னீரூம்’ என்னுஞ் சூத்திரம் இறுதிநிலை யெழுத்துக் களைக் கூறும் பகுதியது; வரிவடிவுபற்றிக் கூறும் பகுதியதன்று. ஆண்டுக் ‘குற்றயி ரளபி னீரூம்’ என்பதும் வரிவடிவுபற்றிக் கூறுகின்றது எனின், ‘மற்றொன்று விரித்தல்’ என்னுங் குற்றம் நேரும். மேலும், ஈண்டு இது கூறிப் பயனின்மையின், ‘நின்று பயனின்மை’ என்னுங் குற்றமும் வரும். ஆகவே, உரைகாரர் ஒருகுற்றத்தை நீக்கக் கருதிக் கூறியவழி, வேறு சில குற்றம் நேர்ந்தன. இவர் கூறிய சமா தானம் அமைவுடையதன்று என்பது கருதியே, இவ்வரையைத் திருத்திய சிவஞானமுனிவர், ‘நெடில் அளபெடுப்புழி நெட்டெழுத்துத் தனியே வந்த நேரசை, குற்றெழுத்துத் தனியே வந்த நேரசை என்று கொள்ள நின்றவின், “குற்றயி ரளபி னீரூம்” என்றார்’ என்று எழுதினாராவர். அதனை, அலகிடு முறைபற்றிக் கூறுமிடத்து ஆராய்வோம்.

இனி ‘இசைகெடின்’ என்னுஞ் சூத்திரத்திற்குச் சங்கரநமச் சிவாய ரெழுதியிருக்கும் உரையை நோக்குவோம்: அச் சூத்திரவுரையில், ‘ஆசிரியர்தொல்காப்பியரும் “குன்றிசை மொழிவியின் நின்றிசை நிறைக்கும் நெட்டெழுத்து” என்றும், அவற்றின்பின் அறிகுறியாய் வரும் ஒத்த குற்றெழுத்து என்றும் கூறினாரன்றே?’ என்று எழுதியுள்ளார். அவர் கூறுமாறு, ‘நின்றிசை நிறைக்கும் நெட்டெழுத்து’ என்று பிரித்தால், பின்னர் எஞ்சியிருப்பது ‘இம்பர் ஒத்த குற்றெழுத்தே’ என்பதுவே. இதற்குப் பொருள் யாது? அறிகுறியாய் வரும் என்பது யாதனா கொள்ளப்படும்? சொல்லெச்சத்தால் அப்பொருள் கொள்ளினும் நெட்டெழுத்து இசை நிறைக்கும் என்று பொருள்படுதலின், நெட்டெழுத்து மூன்று மாத்திரை ஒலிக்கும் என்பது போதருமே. ஆசிரியர்,

‘மூவள பிசைத்தல் ஓரெழுத் தின்றே’

என்று கூறியிருத்தலின், நெட்டெழுத்தே நீண்டிசைக்கும் என்பது அவர்கருத் தாகுமா? அன்றியும், அது கருத்தாயின், ‘நீட்டம் வேண்டின் வேண்டுமல் வளவு கூட்டி எழுஉதல்’ என்றன்றே கூறியிருப்பார்? அதற்கேற்ப, ‘குன்றிசை மொழிவியின்’ என்னுஞ் சூத்திரத்திலும் கூறியிருப்பார். ‘அவ்வள புடைய கூட்டி எழுஉதல்’ என்று கூறுவாரோ? ‘அளபுடைய’ என்பது அளபுடையவற்றை; அளபுடைய எழுத்துக்களை என்றன்றே பொருள்படும்? இது, நெட்டெழுத்தே நீளும் என்னும் நன்னூலார்கருத்திற்கு நேர்மா ளன்றோ? இக் கூறியவற்றால், சங்கரநமச் சிவாயர் ‘குன்றிசை மொழி’ என்னுஞ் சூத்திரத்தைச் சிதைத்துக் கூறிய பொருள் சிறிதும் அமைவுடைய தன்றாதல் நன்கறியப்படும்.

சிவஞானமுனிவர்கருத்து

இனி, சிவஞானமுனிவர் எழுதியிருப்பதனை நோக்குவோம்: அவர் நன்னூல்விருத்தியுரையில், ¹ ‘ஆசிரியர்தொல்காப்பியரும், நீரும் நீரும் சேர்ந்தாற்போல நெட்டெழுத்தோடு குற்றெழுத்து ஒத்து நின்று நீண்டு இசைப்பதே அளபெடை யென்பார், “குன்றிசை மொழிவயின்...ஒத்த குற்றெழுத்தே” என்றார்... இப்பெற்றி அறியாதார் நெடிலும் குறிலும் விரலும் விரலும் சேர நின்றுற்போல இணைந்துநின்று அளபெடுக்கும் எனத் தமக்கு வேண்டியவாறே கூறப்’ என்று எழுதியுள்ளார். நீரும் நீரும் சேர்ந்தாற்போல நெட்டெழுத்தோடு குற்றெழுத்துக் கலந்து நீண்டிசைக்கும் என்பது ‘குன்றிசை மொழி’ என்னுஞ் சூத்திரத்தால் பெறப்படுமா? ‘நெட்டெழுத் தீம்பர் ஒத்த குற்றெழுத்து நின்று இசை நிறைக்கும்’ என்றதனான், ஒத்த குற்றெழுத்து நெட்டெழுத்தின்முன் தனியே நின்று ஓசை நிறைக்கும் என்பது போதருமேயன்றி, குற்றெழுத்து நெட்டெழுத்தோடு இரண்டறக் கலந்து நீண்டொலிக்கும் என்பது எவ்வாற்றானும் போதருதல் இல்லை. ஆசிரியர்கருத்து அது வாயின், நெட்டெழுத்தும் குற்றெழுத்தும் ஒருங்கு கலந்து இசை நிறைக்கும் என்றன்றே கூறியிருப்பார்? அவ்வாறன்றி, நெட்டெழுத்தீம்பர்க் குற்றெழுத்து நின்று இசை நிறைக்கும் என்றதனான், அவர்கருத்து அஃதன்றாதல் வெள்ளிடை மலைபோல் விளக்கமுறும். எழுத்தெடை என்னது அளபெடை என்றதனான், நெடிலும் குறிலும் வேறுநின் றெலிக்கும் என்பது பொருந்தாது என்றதுவும் அமைவதன்றி, அளபெடை என்பதற்கு அளபின்பொருட்டு எழுந்த எழுத்து என்பதே பொருளாகலின். இது முன்னர் விளக்கிக்கூறப்படும்.

சூத்திரவிருத்தியில், ² ‘அளபெடை—அந் நெட்டெழுத்தோடு குற்றெழுத்து ஒத்து நின்று நீண்டிசைப்ப தொன்றாயினும் மொழிக் காரணமாய் வேறு பொருள் தாராது இசை நிறைத்தன்மாத் திரைப் பயத்ததாய் நின்றவின் வேறெழுத்தென எண்ணப்படாதாயிற்று’ என்று, இளம் பூரணர் நச்சினர்க்கினியர் இவர்தம் கொள்கையை மறுத்துக் கூறினார். நெடிலும் குறிலும் நீரும் நீரும் சேர்ந்தாற்போலச் சேர்ந்து மூன்று மாத்திரை ஒலிக்குமேல் அதனைத் தனியெழுத்தாகவே கொள்ளுதல் வேண்டும். அன்றியும், அளபெடுத்து ஓசை மிக்கொலிக்குமேல் அது வேறு பொருள் தரும் என்றலே ஆசிரியர்கருத்தாதல் மேலே கூறப்பட்டுளது. ஆகலின், ஓசை சூறைந்த மொழியில் நெட்டெழுத்தின் பொருளிலேயே அளபெடை நிற்கும் என்பது சிறிதும் அமையாது. இதுகாறும் கூறியவாற்றால், சிவஞானமுனிவர், ஆசிரியரிருவர்கொள்கை

1. நன். எழுத். 36 உரை

2. பக். 24.

யையும் ஒற்றுமைப்படுத்தக் கருதிக் கூறிய உரை அமைவுடையதன் ருதல் அறியப்படும்.

தொல்காப்பியனாரும் நன்னூலாரும் வேறு வேறு கொள்கையினராயிருத்தல் குற்றமன்று. அவ்வாறு வேறுபட்ட இருகொள்கையையும் ஒன்றே என்று சாதிக்க முற்படுவதுதான் குற்றமாகும்.

நெமிநாதநூலார்கொள்கை

நெமிநாதநூலார் ¹ ‘அளபெடைகள் சொல்லொற்றி நீட்டத் தொகும்’ என்றித்துணையே அளபெடையைக்குறித்துக் கூறியுள்ளார்; நீட்டும் முறைமையைக் கூறிற்றிலர். ஆயின், ² ‘மூன்றடி’ என்று மாத்திரை கூறியிருத்தலின், அவர் நன்னூலார்கொள்கையின ராவார்; அன்றியும், எழுத்ததிகாரத்தில் வடநூலிலக்கணம் சிலவற்றையும் கூறியிருத்தலின் வடநூற்கொள்கைப்படி ஒரெழுத்து மூன்று மாத்திரை ஒலிக்கும் என்று கொண்டாடு மாவார். உரைகாரர், ‘ஒற்றுக்கள் ஊன்றிச் சொல்ல அளபெழும்; அவை ஒற்றளபெடையாம். நெட்டெழுத்து நீட்டிச் சொல்ல அளபெழும்; அவை உயிரளபெடையாம்’ என்று எழுதியுள்ளார். அன்றியும் அவர், அளபெடை இருபத்தெட்டு என்று கூறி, அதற்குக் ‘குன்றிசை மொழி’, ‘ஐஒள என்னும் ஆயிரெழுத்திற்கு’ என்னுஞ் சூத்திரங்களை மேற்கோளாகக் காட்டியிருக்கின்றார். இச் சூத்திரங்களால் அளபெடை ஒரெழுத்து என்பதும், அதன் விரி இருபத்தெட்டு என்பதும் பெறப்படுமாறில்லையாகலின், இவற்றைக் காட்டியது பயனில் செயலே. இனி, இலக்கண விளக்க நூலை நோக்குவோம்:

இலக்கணவிளக்கநூலார்கொள்கை

³ ‘இசைகெடின் மொழிமுத லிடைகடை நெடில்வழித்
தத்த மொத்த குற்றெழுத் தோடள
பெழுஉம் ஐஒள இஉ என்னும்
ஆயிரெழுத்தோ டளபெழும் என்ப’

என்பது இலக்கணவிளக்கத்தில் அளபெடையைப்பற்றிக் கூறுஞ் சூத்திரம். இதனால், இசை குன்று மொழியில் நெட்டெழுத்துக்கள் தமக்குப் பின் நிற்குங் குற்றெழுத்துக்களோடு கூடி மிக்கொலிக்கும் என்பது போதரும். இச் சூத்திரவுரையில், ‘கோட்டுதாறும் மஞ்சளும் கூடிய வழிப் பிறந்த செவ்வண்ணம்போல நெடிலும் குறிலும் கூடிய கூட்டத்திற் பிறந்து, பின் பிளவுபடாது ஒலிக்கின்றது’ என்றும், ‘எள்ளாட்டிய வழியல்லது எண்ணெய் புலப்படாவாறுபோல நெடிலும் குறிலும் கூடிய

கூட்டத்தல்லது புலப்படாது நிற்பது' என்றும் எழுதியிருப்பவை நச்சினுர்க்கினியத்தனவே. இச் சூத்திரத்தையும் உரையையும் நோக்கின், தொல்காப்பியச் சூத்திரத்திற்கு நச்சினுர்க்கினிய ரெழுதியிருக்கும் உரையை மேற்கொண்டுள்ளார் இவ்வாசிரியர் என்பது நன்கறியப்படும். நச்சினுர்க்கினியருரை தொல்காப்பியனாகருத்திற் கொத்ததன்று என்பது மேலே கூறப்பட்டதாகலின், இதுவும் அமையாதென்பது கூறாமலே விளங்கும்.

இக்காலத்தவர் கூறுவது

இனி, அளபெடையைக்குறித்து இக்காலத்தவர் கூறுமவற்றை ஆராய்வோம்: தொல்காப்பிய எழுத்ததிகாரவுரைகாரரிருவரும் அளபெடையின் திறத்துக் கூறியவுரை பொருந்தாது என்று கூறப்படுக்கா ரொருவர் ¹கூறியிருப்பவை:

1. ஓரெழுத்தினையே வேண்டியவளவு நீட்டலாமாதலானும், மற்றோ ரெழுத்தினைக் கூட்டி நீட்டவேண்டும் என்னும் யாப்புறவின்மையானும், ஈரெழுத்துக் கூடி நீளும் என்றல் பொருந்தாது. (பக். 280).

2. இரண்டெழுத்துக் கூடி ஒலிக்குங்கால் எவ்வளவொலிக்கும் என்பது தெரிய வராது. அதனால், மூன்று மாத்திரையின் மிக்கொலிக்கும் என்பதும் படும். (பக். 280).

3. 'அளபிறத் துயிர்த்தலும் ஒற்றிசை நீடலும்' எனவும், 'நீட வருதல் செய்யுளு ஞரித்தே' எனவும், 'உரைப்பொருட் கிளவி நீட்டும் வரையார்' எனவும், 'முகர உகரம் நீட்ட னுடைத்தே' எனவும், 'ஆறென் கிளவி முதனீ டும்மே' எனவும், 'முதனிலை நீடினும் மான மில்லை' எனவும் ஆசிரியர் கூறுதலின், ஓரெழுத்தே நீளும் என்பதன்றி, இரண்டெழுத்துக் கூடி நீளும் என்பது ஆசிரியர்கருத்தன்று. ஆகலின், அளபின்பொருட்டுக் கூட்டிய எழுத்துக்கள் வரிவடிவில் அறிகுறியாய் வரும். (பக். 281).

4. ஆகாரம் ஒருமாத்திரை நீளங்கால் அகரவடிவாயே நீடலின் அகரம் வரிவடிவில் எழுதுவதாயிற்று. ஆகாரம் நீளங்கால் ஒருமாத்திரை நீண்டு அகரமாய் நின்று ஒலிக்கும் என்பதுபற்றியே, 'குன்றிசை மொழிவயின்... ஒத்த குற்றெழுத்தே' என்றார். குற்றெழுத்து இசை நிறைக்கும் என்றதனால், அக் குற்றெழுத்து எழுத்தாகக் கொள்ளப்படாதென்பதும், ஒலிவடிவில் அவ்வளபெடையோசை அவ்வவ்வினவெழுத்தாய் நீண்டொலிக்கும் என்பதும் கூறிரையிற்று. ஆகவே, குற்றெழுத்து ஒலிவடிவில் நெட்டெழுத்தின் பின் நின்று இசை நிறைக்கும்;

வரிவடிவில் நெட்டெழுத்து அவ்வவ் வினமாய் நீண்டொலிக்கும் என்பதற்கும், மாத்திரைக்கும் குறியாய் நிற்கும் என்பன தாமே போதரும். (பக். 282, 3). இச்சூத்திரத்திற்கு நெடிலும் குறிலுமாகிய இரண்டெழுத்துக்கூடி ஒலிக்கும் எனப் பொருள் கூறின் ஆசிரியர்கருத்தொடு முரணாதலன்றி, ஆசிரியரையும் பிழைபடுத்துவதாக முடியும். (பக். 285).

5. 'நீட்டம் வேண்டின்' என்னுஞ் சூத்திரத்திற்கு, 'ஒரெழுத்து முன்னையினும் மாத்திரை மிக்கொலித்தலை விரும்பின் விரும்பிய மாத்திரையையுடைய எழுத்துக்களை அவ் வளவின்பொருட்டு அவ்வெழுத்தோடு கூட்டி அவ் வளபாக அவ்வெழுத்தின் இசையை எழுப்புக' என்பதே பொருள். 'நீட்டம் வேண்டின்', 'எழுஉதல்' என்பவற்றை உற்று நோக்கின், ஒன்றே தன் இசை நீண்டு ஒலித்தலன்றி, இரண்டு கூடி நீண்டிசைத்தல் என்பது பொருந்தாமை தானே போதரும். (பக். 280, 1).

இனி, இவற்றை முறையே நோக்குவோம்:

1. ஆசிரியர் மூன்று மாத்திரை ஒலிப்பதோரெழுத்து இல்லை என்று கூறி, இசை குறைந்தவிடத்து நீட்டம் வேண்டின் அவ் வளபுடைய எழுத்துக்களைக் கூட்டி ஒலித்தல் வேண்டும் என்றும் நெட்டெழுத்தின் முன் ஒத்த குற்றெழுத்து நின்று இசை நிறைக்கும் என்றும் கூறியிருத்தலின், ஒரெழுத்தையே வேண்டுமளவு நீட்டலாம் என்பதும் இரண்டெழுத்துக் கூட்டி நீட்டவேண்டும் என்னும் யாப்புறவில்லை என்பதும் எவ்வாறு அமையும்?

2. நெடிலங் குறிலும் ஆகிய இரண்டெழுத்தினைக் கூட்டி ஒலிக்கின் மூன்று மாத்திரை யொலிக்கும் என்பது சிறுஅரும் அறிவராகலின், எவ்வளவொலிக்கும் என்பது அறியப்படா தென்றது பொருந்தாது. இனி, ஒரெழுத்தினையே நீட்டுதல் வேண்டும் என்னுங் கூற்றில்தான் எவ்வளவொலிக்கும் என்பது தெரியவராது; மூன்று மாத்திரையின் மிக்கொலிக்கும் என்பதும் படும்.

3. 'அளபிறத் துயிர்த்தலும் ஒற்றிசை நீடலும்' என்றது இசை நூல் வழக்கு. அதனை 'இசையோடு சிவணிய நரம்பின் மறைய' என்று ஆசிரியர் தெரிவித்துள்ளார். 'நீட வருதல்' என்பது முதலாகக் காட்டப்பட்டனவெல்லாம் இயல்பிதாதல் விதியிதாதல் குறிலாயிருக்கும் எழுத்துக்களைப்பற்றியனவே. ஒரெழுத்து இரண்டு மாத்திரை யொலிக்குமாகலின், அக் குறில்கள் நீளும் என்றார். அவ்வாறு ஆசிரியர், குன்றிசை மொழியில் நெட்டெழுத்து நீளும் என்றிலர். 'குன்றிசை மொழி' என்னுஞ் சூத்திரத்திற்கு இவர்தாமே, ¹ 'இசை குன்றிய

மொழியினிடத்து டெட்டெழுத்துக்குப் பின்னே அதனோ டொத்த குற் றெழுத்து நின்று அவ்விசையை நிறைக்கும்' என்று உரை கூறியுள்ளா ராகலின், 'ஒரெழுத்தே நீளுதலன்றி இரண்டெழுத்துக் கூடி நீளும் என்பது ஆசிரியர்கருத்தன்று' என்றது மறதியின் செயலோ, யாதோ, தெரிகிலது.

4. ஆகாரம் ஒருமாத்திரை நீளுமிடத்து அகரவடிவாயே நீளு மாயின், அவர் காட்டிய 'நீட வருதல்' என்னுஞ் சூத்திரத்தின்படி, சுட்டாகிய அகரம் ஒருமாத்திரை நீளுமிடத்து அகரவடிவாயே நீளு மன்றே? ஆண்டு அறிகுறியாக அகரம் எழுதப்படவில்லையே. 'ஆவயி னை' என்னுமிடத்து ஆகாரவொலியெயன்றி அகரவொலி கேட்கப் படுதலும் இல்லையன்றே? உயிரளபெடையில் டெட்டெழுத்தின் இறுதி யில் ஒத்த குற்றெழுத்தின் ஒலி உளது என்றும், அதனோடு வரிவடிவில் ஒத்த குற்றெழுத்து எழுதப்படுகின்றது என்றும் கூறுபவர், அளபெடை ஒரெழுத்தே என்றும், இரண்டெழுத்துக் கூடி ஒலிக்கும் என்றல் ஆசிரி யர்கருத்தொடு முரணும் என்றும் கூறுதல் எத்துணை முரண்பாடு! 'அள பெடையில் ஒலிவடிவிலும் குறில் உளது; வரிவடிவிலும் குறில் உளது' என்று கூறிக்கொண்டே ஆண்டுக் குற்றெழுத்து இல்லை என்பவர் பின்னை யாதுதான் கூறார்!

5. 'ஒரெழுத்து முன்னையினும் மாத்திரை மிக்கொலித்தலை விரும் பின் விரும்பிய மாத்திரையுடைய எழுத்துக்களை அவ்வெழுத்தோடு கூட்டி எழுப்புக' என்று உரைகூறியவர், ஆண்டே—அப்பொழுதே— ஒரெழுத்தே இசை நீண்டு ஒலித்தலன்றி, இரண்டு கூடி இசைத்தல் பொருந்தாது என்றாராயின், அவர்கூற்றுப் பன்னப் பெறமோ என்று விடுக்கற்பாலதே யாகுமன்றே?

இக் கூறியவற்றால், ¹ 'அளபெடைகள் இரண்டெழுத்து மயங்கிய மயக்கம் அல்ல; முன்னைய எழுத்தின் ஓசையை மிகுவிப்பதே அள பெடை' என்பார்கூற்றும் ஆசிரியர்கொல்காப்பியனார்களெக்குப் பொருந்தாது என்பது தானே போதரும்.

தொல்காப்பியனார் இசை குறைந்தவிடத்துக் குற்றெழுத்து வந்து நின்று இசையை நிறைக்கும் என்றார். நன்னூலார் ஆண்டு டெட் டெழுத்தே நீண்டிசைக்கும் என்றார். தொல்காப்பிய எழுத்ததிகார வுரைகாரரிருவரும் டெட்டெழுத்தும் குற்றெழுத்தும் பிளவுபடாது இசைக்கும் என்றனர். இம் மூன்றற்கும் புறம்பே நான்காவதொரு கொள்கையைக் கூறி 'இதுவே தொல்காப்பியர்முதலியோர்கருத்து'

என்போரது சாகசச்செயல் என்னே ! அது, தமது கொள்கை எனின் யான் ஒன்றும் கூறேன்.

உயிரளபெடையின் வகை

நன்னூலார் சார்பெழுத்தின் தொகை கூறுமிடத்து, உயிரளபெடை இருபத்தொன்று என்று கூறினார். மயிலைநாதர் அவ்விருபத்தொன்றற்கும் உதாரணம் காட்டினார். உயிரளபெடை இருபத்தெட்டு என்று கூறும் நூல்களில் அவ் விருபத்தெட்டிற்கும் உரைகாரர் உதாரணங்கொடுத்துள்ளனர். சங்கரநமச்சிவாயரும் ‘இடவகையான் உயிரளபெடை எழுமூன்றாய் வருமாறு காண்க’ என்று எழுதியிருக்கின்றார். அவர், ‘இசை கெடின்’ என்று பொதுப்படக் கூறினமையான், இன்னிசை நிறைப்ப வருவனவும் சொல்லிசை நிறைப்ப வருவனவும் கொள்க என்று எழுதியதனான், சிவஞானமுனிவர் நன்னூல்விருத்தியுரையில், ‘ஒளகாரம் மொழியிடை கடைகளின் வரப்பெறுமையின் அவ்விடங்களின் அலிகொழிய நின்று அளபெடுக்கும் அளபெடை பத்தொன்பதோடு இன்னிசை நிறைப்பவும் சொல்லிசை நிறைப்பவும் அளபெடுக்கும் அளபெடை இரண்டுங் கூட்டி. உயிரளபெடை எழுமூன்றாய் வருமாறு காண்க’ என்று எழுதுவாராயினார். இது நன்னூலார்கருத்திற்கு ஒத்ததாதல் இல்லை. ஆயின், ஒளகாரம் மொழியின் இடையிலும் கடையிலும் நில்லாதாகலின், அளபெடை இருபத்தொன்றாதல் இன்றால் எனின், பழைய உரைகாரர் பலரும் ஒளகாரம் மொழியின் இடையிலும் கடையிலும் அளபெடுத்தற்கு உதாரணம் காட்டியிருத்தலின், நன்னூலாரும் அக்கருத்தின ராவார். இனி, இடையெழுத்தோடு தொடராத டுகரறுகரங்களை நீக்காது குற்றியலுகரம் ஆறாறு என்றதுபோன்று, இடையிலும் கடையிலும் வாராத ஒளகாரத்தையும் நீக்காது உயிரளபெடை எழுமூன்று என்றார். எனக் கொள்ளுதலும் ஆம். அவ்வாறு கோடலினும், இன்னிசை சொல்லிசை என இரண்டளபெடைகளைக் கொண்டால் என்னை எனின், அவை, இசை நிறைக்க வந்த அளபெடைகளின் ஒலியினும் வேறுபட்ட ஒலியினவல்லவாகலானும், இடத்தானும் மொழியின் இடை கடையன்றி வேறிடத்தனவல்லவாகலானும், அவற்றை வேறாக எண்ணுதற்குப் போதிய நியாயம் இல்லை என்க. அன்றியும், ஒலி வேற்றுமையானே எழுத்துப் பலவாயின என்றதை உடன்பட்ட அவர்தாமே ஒலிவேற்றுமையோடு இடவேற்றுமையும் இல்லாத எழுத்தினை வேறாக எண்ணித் தொகை கோடல் பொருந்தாதன்றே? சொல்லிசையளபெடை என ஒன்று கொள்ளின், இயல்பாகவே அளபெடையோடிருக்குங் குரீஇ, மகாஅர் என்பனபோல்பவற்றை இயற்கையளபெடை எனக் கொள்ளுதல் வேண்டும். குரீஇ என்பதுபோல்பவற்றை இயற்கையளபெடை என்றே கொண்டனர் பேராசிரியர்முதலியோர். ஆகலின்,

உயிரளபெடை இருபத்திரண்டாதல் வேண்டும். அவ்வாறு அதனைக் கொண்டிலராகலின், சொல்லிசையளபெடை என்றும், இன்னிசையளபெடை என்றும் வேறு பெயர் கொடுத்து அமைத்தல் நன்னூலார் கருத்திற்கு அமைவதன்று.

அளபெடை என்பது யாது?

‘அளபெடை’ என்னும் பெயர் பெறுவது யாது என்பதை ஈண்டு ஆராய்வோம்: ¹யாப்பருங்கல முடையார்,

‘தளைசீர் வண்ணந் தாங்கெட வரினே
குறுகிய இகரமும் குற்றிய லுகரமும்
அளபெடை யானியும் அலகியல் பில்வே’

என்று கூறியுள்ளார். இச் சூத்திரத்தில், குறுகியஇகரம் குற்றிய லுகரம் அளபெடையாகி என்பன எழுவாய்; அலகியல்பில் என்பது பயனிலை. ஆகலின், தளை முதலியன கெடுமிடங்களில் அலகுபெறுது நிற்கும் உயிரெழுத்து அளபெடை என்னும் பெயர் பெறும் என அறியப்படும். இனி, விருத்திகாரர் கொடுத்துள்ள உதாரணங்களை நோக்குவோம்:

குற்றியலிகரம் அலகு பெறுததற்கு உதாரணம்:

‘குழலினி தியாழினி தென்பதம் மக்கள்’
இதில், ‘தி’ அலகு பெற்றிலது.

குற்றியலுகரம் அலகு பெறுததற்கு உதாரணம்:

‘கொன்றுகோடுகீடு குருகி பாயவும்’
இதில், ‘று’, ‘டு’க்கள் அலகு பெற்றில.

அளபெடை அலகு பெறுததற்கு உதாரணம்:

‘உப்போலு எனவுரைத்து மீள்வாள்’
இதில், ‘ஒ’ அலகு பெற்றிலது. [போ—அலகு பெற்றது.]

‘பிண்ணக்கோலு என்னும் பிணைவின் முகத்திரண்டு’
இதில், ‘ஒ’ அலகு பெற்றிலது. [கோ—அலகு பெற்றது.]

‘தூரேலுதா நென்பா ணுடங்கிடைக்கும்’
இதில், ‘ஒ’ அலகு பெற்றிலது. [ரே—அலகு பெற்றது.]

‘கனிச்சாத்தாஅ என்றியான் கட்காண நின்று’
இதில், ‘அ’ அலகு பெற்றிலது. [தா—அலகு பெற்றது.]

இக் காட்டிய காட்டுக்களிலெல்லாம் குற்றெழுத்தே அலகு பெற்றிலாதது காண்க. குற்றியலிகரம் குற்றியலுகரம் அலகு பெறுதன போன்று, அளபெடையுதாரணங்களில் குறிலே அலகு பெற்றிலது.

ஆசிரியர்கூற்றானும், விருத்திகாரர், 'உயிர்ப்பெடைகளை இவ்விலக்கணத் தால் அலகுபெறு என்று களைய, வண்ணம் சிதையாதாம்' என்று எழுதியிருப்பதனாலும், அளபெடை என்பது பொருள் புலப்பாட்டிற்குத் தோன்றிய குற்றயிரே யாதல் உள்ளங்கை நெல்லிக்கணிபோல் தெள்ளி தின் அறியப்படும். காரிகையில், ¹ 'சீரும் தளையும் சிதையிற் சிறிய இஉ அளபோ, டாரும் அறிவர் அலகு பெறுமை' என்றது இதனை வலியுறுத்தும்.

இனி, ² 'அளபெடை அசைநிலை ஆகலும் உரித்தே'

என்னுஞ் சூத்திரத்தான், ஆசிரியர்தொல்காப்பியனார்கருத்தும் இதுவே யாதல் அறியப்படும். அளபெடை அசையின் நிலைய தாதலும் உண்டு என்பது இச்சூத்திரத்தின் பொருள். உம்மையான், அசையின் நிலைய தாகாமையும் உண்டு என்பது போதரும். எவ்விடத்தில் அசையின் நிலையது ஆகும்? எவ்விடத்தில் ஆகாது என்பதனை நோக்குவோம்:

'கடாஅ உருவொடு கண்ணஞ்சா தியாண்டும்'

என்னுமிடத்தில் அளபெடை அசைநிலை ஆயிற்று. 'அளபெடை அலகு பெற்றது' என்று இளம்பூரணவடிகள் எழுதியிருப்பது காண்க.

'களிச்சாத்தாஅ என்றியான் கட்காண நின்ற'

என்னுமிடத்தில் அளபெடை அசைநிலை ஆயிற்றிலது. பண்டமாற்று, நாவல்கூற்று முதலிய இடங்களில் வரும் அளபெடையும் பெரும் பாலும் அலகு பெறுது.

'உப்போலு எனஉரைத்து மீள்வாள்'

'இதன்கண் அளபெடை அசைநிலையாகி அலகுபெறு தாயிற்று' என்று இளம்பூரணர் எழுதியிருப்பதுங் காண்க. ஆயின், இத்தகைய விடங் களில் அளபெடை கோடல் எற்றுக்கெனின், அளபெடை கொள்ளாக் கால் செய்யுளுட் கருதிய பொருண்மை விளங்காது. ஆகலின், செய்யு ளின்பம் சிதையாவாறு அளபெடை கொண்டு, அலகிடுகைக்கண் அதனை அசையாகக் கொள்ளாது விடப்படும். ³ 'பரவைவழக்கினுள் விளியும் பண்டமாற்றும் நாவல்கூறலும் அவலமும் அழுகையும் பூசலிடுதலும் முறையிடுதலும் முதலாயவற்றுள் அளபெடுத்த மொழிகள் செய்யு ளகத்து வந்து உச்சரிக்கும்பொழுது அளபெடா என்பது இலக்கணம் இன்மையின் செய்யுளகத்து வந்து, தளைசீர் வண்ணம் கெட நின்றால் அலகுபெறு' என்றும்,

'மாத்திரை வகையால் தளைதம் கெடாநிலை

யாப்பழி யாமையென் றளபெடை வேண்டும்

என்றாகலின், கூட்டவும் விலக்கவும் பட்டது' என்றும் யாப்பருங்கல விருத்திகாரர் எழுதியிருப்பவை நோக்கத் தக்கன.

ஆயின், பண்டமாற்றுமுதலியவற்றில் வந்த அளபெடை அலகு பெற்றுளது யாண்டோ எனின்,

‘நாவலோலு என்றுரைக்கும் நாளோதை’

என்னும் அடியில், ‘நாவலோலு என்புழி உயிரளபெடை தளைசீர் வண்ணங்களோடு மாறுகொள்ளாது நின்று அலகு பெற்றவாறு’ என்று யாப்பருங்கலவிருத்திகாரர் எழுதியிருப்பது காண்க.

இதுகாறுங் கூறியவற்றால், உயிரளபெடையில் இசைநிறைத்தற்கு வருங் குற்றேழுத்தே அளபெடை எனப்படும் என்பது தேற்றமுறம். டாக்டர், பூரீ, பி. எஸ். சுப்ரமணியசாஸ்திரியாரவர்களும் இக்கனமே எழுதியிருக்கின்றார்கள்.¹ ஒற்றளபெடையிலும் தோன்றிய மெய்யே அளபெடை எனப்படும். இது முன்னர் அறியப்படும்.

அளபெடைமொழியை அலகிடு முறை

தொல்காப்பியனார் கூறியவாறு அளபெடைமொழியில் நெடிலங் குறிலும் தனித்தனியே நின்று ஒலித்தலானே உரைகாரர் அவற்றை இரண்டெழுத்துக்களாக எண்ணுதல் அமைவதாயிற்று. அம் முறையினானே,

‘தேளர் தேரும் பூஉம் புறவில்
போலரி துள்ளுஞ் சோலரி நண்ணிக்
குராஅம் பிணையல் விராஅங் குஞ்சிக்
குடாஅரிக் கோவல ரடாஅரின் வைத்த’

என்னும் அடிகளில்,

- தேளம், பூஉம் என்பவை தேமாச் சீரும்,
- போலரி, சோலரி என்பவை கூவிளச் சீரும்,
- குராஅம், விராஅங் என்பவை புளிமாச் சீரும்,
- குடாஅரி, ரடாஅரின் என்பவை தருவிளச் சீரும்

ஆயின். ‘அற்றன்று; “மாத்திரை வகையால் தளைதம கெடாநிலை, யாப் பழி யாமையென் றளபெடை வேண்டும்” என்பவாகலானும், “எழுத் திற்கு மாத்திரைகோடலும் அசைத்தலும் சீர்செய்தலும் தளையறுத்த லும் ஒசைபற்றியல்லது எழுத்துப்பற்றியல்ல” வாகலானும், மூன்று மாத் திரை ஒலிக்கும் ஒரெழுத்தினையே இரண்டுமாத்திரையும் ஒருமாத்திரையு மாகப் பிரித்து அசைகோடல் கூடும்’ எனின், அது பொருந்தாது. என்னை எனிற் கூறுவேன்.

1. தமிழ்மொழிதூல். பக். 56.

‘மாத்திரை வகையால்’ என்னுஞ் சூத்திரம், மாத்திரை வகையினால் தனை கெடாதநிலையில் யாப்புக்கெடாமைப்பொருட்டு அளபெடுத்தல் வேண்டும் என்று, அளபெடுத்தலின் இன்றியமையாமையைக் கூறுவதேயன்றி, மாத்திரை வகையான் அசை முதலியன கோடல்வேண்டும் என்று கூறுவதன்று. இவ் வுண்மை இச் சூத்திரத்தைப் பல விடத்தும் எடுத்தாண்ட யாப்பருங்கலவிருத்திகாரர், ¹ ‘அளபெடை யாவன—மாத்திரை குன்றலின் சீர் குன்றித் தனிகெட நின்றவிடத்து, யாப்பழி யாமைப்பொருட்டு வேண்டப்பட்டன. என்னை? “மாத்திரை வகையால்—வேண்டும்” என்றாராகலின்’ என்றும், ² ‘கடாக்களிற்று, படா முலை என்று அளபெடாதே தத்தம் பொருளைப் பயக்குஞ் சொற்கள் ஒருகாற் செய்யுளாகத்து வந்து மாத்திரை சுருங்கிச் சீரும் தனையும் சிதைய வந்தால், “கடாஅக் களிற்றின்மேல் கட்டபா மாதர், படாஅ முலைமேற் றுகில்” என்று சீரும் தனையும் சிதையாமே அளபெடுக்கும். “நிலம்பாய்ப்பாய்ப் பட்டன்று நீலமா மென்றோள், கலம்போய்ப் போய்க் கெளவை தரும்” என்றித்தொடக்கத்தன மாத்திரை சுருங்கிச் சீரும் தனையும் சிதையநிலாவாகலின் அளபெடா என்பது. என்னை? “மாத்திரை வகையால்...வேண்டும்” என்றாராகலின்’ என்றும் எழுதியிருப்பவற்றான் நன்கு அறியலாகும்.

இனி, மாத்திரை வகையால் அசைகோடல்வேண்டும் என்று தொல் காப்பியனார் யாண்டும் கூறிற்றிலர்; பிற்காலத்தாசிரியரும் கூறிற்றிலர். உரைகாரரும் எழுதியுள்ளார்களெனத் தெரியவில்லை. ஆசிரியர்தொல் காப்பியனார்,

‘குறிலே நெடிலே குறிலிணை குறினெடில்
ஒற்றேடு வருதலொடு மெய்ப்பட நாடி
நேரும். நிரையும் என்றிசிற்பெயரே’

என்றும், அமிதசாகரனார் யாப்பருங்கலத்தில்,

‘நெடில் குறில் தனியாய் நின்றுமொற் றடுத்தும்
நடைபெறும் நேரசை நால்வகை யானே’

‘குறிலிணை குறினெடில் தனித்தும் ஒற் றடுத்தும்
நெறிமையி னுன்காய் வருநிரை யசையே’

என்றும், காரிகையில்,

‘குறிலே நெடிலே குறிலிணை ஏனைக் குறினெடிலே

நெறியே வரினும் நிறைந்தோற் றடுப்பினும் நேர்நிரை என்றறி’

என்றும், எழுத்தின்மேல் வைத்து அசைகட்கு இலக்கணங் கூறியுள்ளனரேயல்லாமல், மாத்திரைமேல் வைத்து, இத்தனை மாத்திரை

நேரசை; இத்தனை மாத்திரை நிரையசை என்று கூற்றிற்றிலர். யாப்பருங்கல விருத்தியில் பிறதூல்களிலிருந்து எடுத்துக் காட்டியிருக்குஞ் சூத்திரங்களிலும் எழுத்துக்களின்மேல் வைத்தே அசைகட்கு இலக்கணம் கூறப்பட்டுள்ளது.

அசைகட்கு மாத்திரையே கொள்ளப்படுமாயின், ஈரளபெடையில், 'விராஅஅய்' என்பதுபோன்று இரண்டு அகரங்களை எழுதாமல் ஓர் ஆகாரத்தை எழுதலாம்; அவ்வாறே ஒலிக்கலாம். என்னை எனின், இரண்டு அகரங்கள் இரண்டு மாத்திரையன; ஓர் ஆகாரம் இரண்டு மாத்திரையது. ஆகலின், ஓர் ஆகாரத்தையே எழுதின் எழுத்தும் சுருங்குமே. அவ்வாறு எழுதாமல் இரண்டு அகரங்களை எழுதுதலை நோக்கின், அசைகட்கு எழுத்துக்களே கொள்ளப்படும் என்பதும், அதனானே இரண்டு அசைகளின்பொருட்டு இரண்டு அகரங்களை எழுதுகின்றனர் என்பதும் புலனாகும். ஈண்டு, இவ்வெழுத்துக்கள் பிளவுபட்டே ஒலிக்கும்.

அன்றியும், எழுத்துவகையானன்றி மாத்திரைவகையான் அசை கொள்வதாயின், இரண்டு மாத்திரை (ஆ) நேரசை யாதலையன்றி, நிரையசையும் (அரி) ஆகுமே. அஃது இலக்கணமாமோ? இவற்றான், மாத்திரைவகையா னன்றி எழுத்துவகையானே அசைகோடல் அறியப்படும். சீர்கோடற்கும் தனிகோடற்கும் அசைகளின்மேல் வைத்து இலக்கணம் கூறப்பட்டுள்ளது; மாத்திரையின்மேல் வைத் தன்று.

பிளவுபடாது மூன்று மாத்திரை ஒலிப்பதோ ரெழுத்தினை இரண்டு மாத்திரையும் ஒரு மாத்திரையுமாகப் பிரித்து, நெடில் தனித்து வந்த நேரசை; குறில் தனித்து வந்த நேரசை என அசை கொண்டு, சீரும் கோடல் அமையும் எனின், இரண்டு மாத்திரை ஒலிப்பதோ ரெழுத்தினை ஒருமாத்திரையும் ஒருமாத்திரையுமாகப் பிரித்து அசை கோடலும் அமையும். ஆகலின், 'நல்ல படாஅ பறை' என்னுமிடத்து அளபெடை கோடல் வேண்டுதலின்று. 'படா' என்பது உள்ள டகர ஆகாரத்தினை (டா) இரண்டு குறிலாகப் பிரித்து, முறையே நிரை நேர் அசைக ளாக்கின், புனிமாச்சீ ராகும்; தனிகெடாது. டகர ஆகாரத்தை மூன்று மாத்திரைக்கு நீட்டுதல் ஏன்? உள்ள மாத்திரைகளைக்கொண்டே சீரினை அமைத்துக்கோடற்கு ஆகுமிடத்தில், புதியதோ ரெழுத்தினைக் கொணர்தல் வேண்டாததொன்றன்றோ?

அளபெடையில், முதலிலும் தனித்தனியே இரண்டெழுத்துக்களே; பின்னர் அலகடுமிடத்தும் இரண்டெழுத்துக்களே; எழுதுதலும் இரண்டெழுத்துக்களே. ஆயின், ஒலிக்குமிடத்துமட்டும் தமிழில் இல்லாத தோரெழுத்தே! இக்கூற்றின் அமைதி என்னே!

இவாகாறும் கூறியவற்றால், தொல்காப்பியனார் கூறியவாறு அளபெடையில் நெட்டெழுந்தும் அகற்கு ஒத்த குற்றெழுந்தும் முறையே நின்று மூன்று மாத்திரை ஒளிக்கின்றன என்பதும், அதனுனை அலகிடு மிடத்து, அவை நின்றவாறே நெடிஅங் குறினுமாக அலகிடுதல் அமைதி யாயிற்று என்பதும், ஒரெழுத்தே பிளவுபடாமல் மூன்று மாத்திரை யொளிக்கும் என்பார்கூற்றுத் தமிழின் தனியியல்பிற்கும் செய்யுளிலக்கணத்திற்கும் சிறிதும் அமையாது என்பதும் தெளிவாகும்.

இனி ஒற்றளபெடையை அலகிடு முறைமை நோக்குவோம் :

‘கண்ண் கருவினை கார்முல்லை கூரெயிறு’

என்னும் அடியில், ‘கண்ண்’ என்னுஞ் சிறை அஃ திருக்குமாற்றானே கண், ண் எனப் பிரித்து, சேமாச்சி ராகக் கோடல் வேண்டும். தனிமெய் ஓரலகு பெற்றிமா என்னும் ஐயத்தை நீக்குதற்கே அமிதசாகரனார்,

1 ‘ஒற்று அளபாய்வின ஓரலகாம்’

என்று கூறினார். அவர்தாமே,

2 ‘தனிரிலை ஒற்றிவை தாமல கிலவே

அளபெடை யல்லாக் காலை யான’

என்று கூறியிருத்தலின், அளபெடையல்லாதவழி,

‘சுரோற் றுயினும் மூவொற் றுயினும்

ஒரொற் றியல என்மனார் புலவர்’

என்றபடி, கார்க்கோதை, கதிர்ச்செந்நெல், கடாய்க்கன்று என்பவற்றில் இரண்டு மெய்கள் ஒருங்கு நிற்பினும் அலகுபெறு என்பதும், அளபெடையாயவழித் தனிமெய்யும் அலகுபெறும் என்பதும் அறிதல் கூடும். உரைகாரர், ‘தனிரிலை பொற்றிவை தாமல கிலவே... காலையான’ என்றதனால்,

‘தனிரிலை பொற்றிவை தாமலகு பெறாஉம்

அளபெடை யாகிய காலை யான

என்பது பெறப்பட்டது’ என்று எழுதி,

‘அஃஃகி னஃகிய வெஃகுணர் நாவினார்’

என்பதுமுதலியன காட்டி, ‘ஆய்தம் அளபெழுந்து நேரசை யாயினவாறு கண்டுகொள்க’ என்றும்,

‘கண்ண் கருவினை கார்முல்லை கூரெயிறு’

என்பதுமுதலியன காட்டி, ‘ஒற்று அளபெழுந்து நேரசை யாயினவாறு’ என்றும் எழுதியுள்ளார். இச் செய்யுட்களில் நேரசையாக அலகு பெற

றன இரண்டாமதாகிய ஆய்தமும் ணகர மெய்யுமே: ஆகலின், அவையே அளபெடை என்னும் பெயர்க்கு உரியவாகும்.

1 ‘ஒற்றள பெடுப்பினும் அற்றென மொழிப’
என்னுந் தொல்காப்பியச் சூத்திரத்தானும் இது வலியுறும்.

இனி, ஒற்றளபெடையும் அசைநிலையாகாத இடம் உண்டு என்பது இதன் மேற்கூத்திரத்தின் உம்மையாற் போதரும்.

‘கண்ண தண்ணெனக் கண்டுங் கேட்டும்’
என்னும் அடியில், ‘தண்ணெனக்’ என்னுஞ் சீரில், ண என்பது அலகு பெருததனான் அசைநிலை ஆயிற்றிலது. ஆயின், அளபெடுத்தது ஏன் எனின், ‘தட்பத்துச் சிறப்பு உணர்த்தற்கு ணகரவொற்றினை அள பேற்றிச் செய்யுள் செய்தான். ஆண்டு, அது மா செல் சுரம் (தே மாங் கனி) என்னும் வஞ்சியுரிச்சீராவதனை ஆகற்க; பாதிரி (கூவிளம்) என்னுஞ் சீரேயாம் என வழு அமைத்தவாறு’ என்று பேராசிரியர் கூறியிருக்குஞ் சமாதானம் நோக்கற்பாலது.

உயிரளபெடையில் இசை நிறைக்க வந்த குற்றெழுத்து, மேல் நின்ற ணெட்டெழுத்தோடு கலவாமல், தனியே நின்றிசைத்து அலகு பெற்றுங்கு, ஒற்றளபெடையிலும் இசை நிறைக்க வந்த மெய்யெழுத்துத் தனியே நின்று அலகு பெற்றது என்றலே ஆசிரியர்தொல்காப்பியனுக்கும் அமிதசாகரர்முதலியோர்க்குக் கருத்தாகும்.

2 வல்லினமெய்கள் எவ்வாற்றானும் தனித்தொலிக்க வாராமையா னன்றே அவை ஆறும் அளபெடையில் வாராவாயின? (அளபெடை யில் ஒருமெய்யெழுத்தே ஒருமாத்திரை ஒலிப்பதாயின் வல்லின மெய் களையும் அவ்வாறே, ‘பக்கென்றது’ என்பதுபோல ஒற்றி ஒலித்தல் கூடுமே). ரழமெய்களை ஒலிக்கும்பொழுது அண்ணத்தை நுனிநாக்கு வருடுகையில் ஒலி வெளியே வருதல் தடைப்படுதலின், அவை யிரண்டும் தனியே ஒலிக்க வாராமையான், அவற்றையும் அளபெடையிற் கொண் டிலர். இவற்றால் ஒற்றளபெடையில் தோன்றும் மெய்கள் ஓராற்றான் தனியே ஒலித்தற்கு உரியனவாதல் போதரும்.

இனி, ‘அலகு’ என்பது—ஒன்றில் தனித்தனியே பிரிந்திருக்கும் பகுதியை உணர்த்துவதாகலின், ‘அலகு பெறும்’ என்றலும், ‘பெறுது’ என்றலும் இசை குன்றிய மொழிகளில் தோன்றிய எழுத்தினைக் குறித் ததேயாகும்.

1. தொல். செய். 18.

2. இதனைப்பற்றி ‘எழுத்தகிகார ஆராய்ச்சி’யில் விரிவாக எழுதியுள் ளேன்; ‘இளைஞர் தமிழிலக்கணம்’ ‘VI-ஆம் பார்’ப் பகுதியின் முதற்கண் சுருக்கமாக எழுதியிருக்கின்றேன். ஆண்டுக் காணலாகும்.

இவற்றினும் ஒற்றளபெடையில் தோன்றும் மெய் தனியே ஒலிப்பதாதல் அறியப்படும்.

இதுகாறும் கூறியவற்றான், ஒற்றளபெடையில், தோன்றிய மெய் தனியே அலகு பெறுதல் பெறப்பட்டதனால், அது தனியே நின்று ஒலிப்பதாதல் தேற்றமுறும். ஆகலின், மெய்யெழுத்தொன்றே ஒரு மாத்திரை ஒலிக்கின்றது என்றும், ஆயினும் அது குறிலாகக் கொண்டு மேல்நின்ற எழுத்தோடுகூட்டி ஓரசையாகக் கொள்ளாமல் தனியே குற்றெழுத்துப்போல அசைகொள்ளப்படும் என்றும் உரைகாரர் கூறியிருப்பது தாலாகிரியர்தம் கொள்கைக்கு மாறாதலோடு, தமிழியல் பிற்கும் இயைபின்றதால் அறியப்படும்.

அளபெடைமொழியில் எழுத்து எண்ணும் முறை

இனி, அளபெடைமொழியில் எழுத்துக்களை எண்ணும் முறைமை நோக்குவோம் : பேராசிரியர்,

1⁶ ஆஅழி என்பது மூவெழுத்துப் பாதிரியாம்.

வடாஅ என மூவெழுத்துப் புளிமாவாம்.

படாஅகை என நாலெழுத்துக் கணவிரியாம்.

ஆஅங்கு என ஈரெழுத்துப் போரேறாம்.

ஆஅவது என மூவெழுத்துப் பூமருது⁷

என்று எழுகியிருக்கின்றார். நச்சினர்க்கினியர் பேராசிரியரைப் பின்பற்றி, 2⁶ ஆஅழி என்பது மூவெழுத்துப் பாதிரி.....படாஅகை என நாலெழுத்துக் கணவிரியாம். ஆஅங்கு என ஈரெழுத்துப் போரேறாம். ஆஅவது என மூவெழுத்துப் பூமருது⁷ என்று எழுதியுள்ளார். இவ் வளபெடைச்சொற்களில் நெட்டெழுத்தினையும் குற்றெழுத்தினையும் வேறவேறாக எண்ணிக் கணக்கிட்டிருப்பது காண்க. ‘உயிரி லெழுத்தும் எண்ணப் படாஅ’ என்பதனால், செய்யுட்களில் மெய்யெழுத்தினையும் குற்றியலுகரத்தையும் எண்ணுதல் இல்லையாகலின், ஆஅங்கு என்பதில், நுகரமெய்யும் குற்றுகரமாகிய குகரமும் நீக்கி ஆஅ என்னும் இரண்டுமே எழுத்துக்களாக எண்ணப்பட்டன. அதனால் அஃது ஈரெழுத்துமொழி ஆயிற்று. அவ்வாறே ஆஅவது என்பதில் குற்றுகரமாகிய ‘து’ எண்ணப்படாததனால் அது மூவெழுத்துமொழி ஆயிற்று. இவ் விருவர்கூற்றுக்களான் அளபெடைமொழியில் நெடிவும் குறிலும் தனித்தனி எழுத்தாகக் கொள்ளப்படும் என்பது நன்கு விளங்கும். இதனால், 3⁶ அளபெடையில் மூன்று மாத்திரை ஒலிப்பது ஓரெழுத்தாகவே எண்ணப்படும் என்பார்கூற்று அமையாமை தானே போதரும்.

1. தொல். செய். 17 உரை. 2. தொல். செய். 17 உரை.

3. தமிழ்ப்பொழில். 14. பக். 27, 8.

முடிபுரை

இதுகாறும் கூறியவற்றான், அளபெடையின் திறத்தில் ஆசிரியர் தொல்காப்பியனார்கூற்றே தமிழிலக்கிய நெறிக்கு இயைந்ததென்பதும், நன்னூலார் கூறுவது வடமொழிவழக்கு மேற்கொண்டதாகலின் தமிழ்முறைக்கு அமைவுடையதன்று என்பதும், இளம்பூரணர் நச்சினார்க்கினியர் இவர்தம் உரைகள் ஆசிரியர்கருத்திற்கு ஒத்தனவல்லவென்பதும், தொல்காப்பியர்கொள்கையும் நன்னூலார்கொள்கையும் ஒன்றே என்பார் கூற்றும் தொல்காப்பியத்தை நோக்காது நன்னூலை மேற்கொண்டு கூறுவார்கூற்றும் அமைபவல்ல என்பதும், அளபெழுந்த எழுத்தின் ஒலி முன்னைய எழுத்தின் ஒலியோடு கலத்தலின்றித் தனியே ஒலிக்கும் என்பதும், அவ்வாறே அலகிடப்பட்டு எண்ணவும் படுகின்றது என்பதும், பிறவும் தெளிவாகும்.

TELUGU LITERATURE OUTSIDE THE TELUGU COUNTRY

PREFACE.

One of the most familiar and perhaps also a very convenient method of dealing with the history of literature in any language, is by tracing its development through certain well marked periods of its growth, which correspond to the predominant features of the literary forms that develop from time to time, reflecting the various phases in the growth of the national life of the people speaking that language. From this point of view, Telugu Literature may conveniently be divided into six periods. The extant literature in Telugu takes its start from the beginning of the second millinium of the era of Christ and the whole of the first millinium of the Christian era has to be considered as a dark period in its history. This may be termed as the *Pre-Nannaya Period*—a dark age wherein the beginnings of the Telugu language and literature have to be traced by carefully groping in the darkness with the help of any gleamings from the Inscriptional matter. Telugu literature when it springs into existence at the beginning of the 11th century, appears before us as a well developed plant carefully, and dexterously grafted on Sanskrit literature, and already bearing weighty and delicious fruits, like Nannaya's *Andhra Bharata*, and Mallana's '*Lilāvati Gaṇita*.' So the second period may naturally be called the *Age of Nannaya* or if we choose to include the other collaborators in the complete translation of *Mahabharata*, it may be called the *Kavitraya Yuga*. It may even be termed as the '*Puranic age*' since the rendering of the Puranic theme into Telugu has been the most prominent feature of that period. This Puranic age is almost an age of translation though not exclusively of Puranas only but also of some Kavyas from Sanskrit Literature. Prabandha which is perhaps the only independent achievement of the Andhra poetic genius, must be assigned to the Age of Krishna Devaraya since it has reached its high watermark only during that period. The intervening period during which the Prabandha was moulded, may be said to be an age of transition, and Sreenadha being the dominant figure in literary world of that day it may be called the *Age of Sreenadha*. From the political as well as the literary point of view the '*Age of the Naik rulers of the south*,' is a development from the '*Age of Krishna Devaraya*,' and in so far as it has developed certain new and independent features and forms of literature, which, though in fact, not having a direct bearing on subsequent literature may be

said to be the precursors of modern literature in Telugu, this may also be called an 'Age of Transition' coming between the 'Age of Prabandha' and "Modern Age." The History of the Telugu Literature may thus be divided into six well defined periods or ages, having peculiar characteristics of their own, and each forming a significant link in the development of that history :—

The Pre Nannaya Age ?—1000 A.D.

The Puranic age or the Age of Kavitraya—1000 A.D. to 1350 A.D.

The Age of Sreenadha—1350 A.D.—1500.

The Age of Prabandha or of Krishna Devaraya—1500—1800.

The Age of Literature outside the Telugu country or the Age of Southern School of Telugu Literature, 1650—1800.

The Modern Age—1800—

The Telugu Literature outside the Telugu country which is dealt with here, is the literature that developed in the Chola, Pandya, and Karnataka Kingdoms of the South, under the patronage of the Naiks and Maharatta and other rulers of those countries, their courtiers and commanders, who have chosen to cultivate and develop the Telugu literature even amidst Tamil and Kannada surroundings, thus perhaps justifying the statement of the Emperor poet Krishnadevaraya, that "Telugu is the best of all vernaculars"—"*Dēsabhāshalandu telugu lessa*".

K.R.

TELUGU LITERATURE OUTSIDE THE TELUGU COUNTRY

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TELUGUS AND THEIR COUNTRY.

Ptolemy's reference to 'Triglyphon' or 'Trilingon' is perhaps the only recorded evidence regarding the existence of a region of that name, on the coast line of either side of the Bay of Bengal during the first millenium of the era of Christ. This region is generally identified with the country of the Telingas or Telugus, also called Telingānā or Telingānam, though this name came later to be applied only to a part of that country lying between the rivers Godavery and Kistna. The part of the Deccan plateau originally inhabited by the Telinga or Telugu tribes acquired the name of Andhra, perhaps some centuries before the Christian era, because of the advent of the Andhra tribes of the Gangetic plains through the Vindhyan region, into this country and their establishment of a kingdom on the banks of the river Kistna, which subsequently expanded into a glorious empire. Hence it is that we find that all subsequent references to this country, its people and their language for over a thousand years, were by the term 'Andhra', and this seems to have supplanted the original name of the country so completely that scholars are led to make many conjectures regarding the identity of the term that lingered in the reference made by Ptolemy, with the name of this country. The name under reference has no doubt, assumed a form slightly different from its original owing perhaps to the manipulations of the Sanskritists of the day through whom it might have reached Ptolemy. It is not uncommon that many indigenous names of countries, rivers, towns, etc., were later Sanskritised or made to assume Sanskritised forms. The river 'Krishna' was known as 'Maisolos' in the time of Ptolemy, and the surrounding region as 'Maisolia', which is represented by the present town of Masulipatam. The original word seems to have something to do with the Dravidian word 'mai' meaning black, which corresponds to 'Krishna' in Sanskrit. The words Gōdā and ēru (river) seems to have given rise to 'Gōdāvari' taken as a Sanskrit word. The

'Perambur' near Madras is mentioned in certain records as 'Vētrapuram'. 'Pudukkōta' in Trichinopoly District is Sanskritised into 'Navasālapura' and Trichinopoly was called Trisirapura in Sanskrit. The word 'Telinga' might similarly have been Sanskritised into 'Trilinga,' and it is perhaps in justification of this term, there arose a story connected with the three lingas—Srisaila, Bhīma and Kāṣa. This must have been a later one, for the various terms like Telugu (as applied to the language), Telingana (as applied to the country) Talinga or Talengs, (the name of a section of people in Burma or Pegu), the Telagas (a sect among the Non-Brahmins) and Telagānyas, (a sect among the Brahmins) of the Telugu country, all these seem to point to the great antiquity of the name 'Telinga' applied to the people as well as the country.

The existence of a 'Tailinga' language and people in Burma points to a very early migration of the people of that name from this country to the other side of the Bay of Bengal. There was no doubt much speculation regarding the situation and identity of this capital town *Trilingon* mentioned by Ptolemy as situated beyond the Ganges. 'Triglyphon' says Wilford, "is an attempt to render into Greek the meaning of Trilinga or Trai-linga, the three lingas of Mahadeva in the Puranas, and this is part of an extensive district in Arakon called Tri-pura or the three towns or townships first inhabited by three Daityas. These three districts were Kamilā, Chattala, and Burmanaka." Lassen has adopted a similar view—"Triglyphon was probably the capital of the silver country, Arakon of the present day. It may be added that the foundation of this city which was originally called *Vaiśālī*, belongs to earlier times than those of Ptolemy, and no other capital is known to us in this country. The Greek name which means "thrice chosen," i.e., three forked, or a 'trident' suits likewise with Arakon, because it lies at the projections of the delta, and the Arakon river, in the lower part of its course, splits into several arms three of which are of superior importance."

Cunningham says: "In the inscriptions of the Kalacuri or Haihaya dynasty of Chēdi, the Rajahs assume the titles of "Lords of Kalinjarapura, and of Trikalanga." Trikalanga or the three Kalingas, must be the three kingdoms Dhanakataka or Amaravati on the Kistna, Andhra or Warangal, and Kalinga or Rajamahendri. The name of Trikalanga is probably old, as Pliny mentions the Maceo-Calingae and the Gangarides-Kalingae as separate peoples from the Calingae, while Mahabharata names Kalingas three separate times and each time in conjunction with different peoples. As

Trikalinga thus corresponds with the great Province of Telingana, it seems probable that the name of Telingana may be only a slightly contracted form of Trikalīngana or the three Kalingas. I am aware that the name is usually derived from Tri-linga or the three Phalli of Mahadeva. But the mention of Maceo-Calingae and Gangarides Calingae by Pliny would seem to show that the three Kalingas were known as early as the time of Megasthenese, from whom Pliny has chiefly copied his Indian geography. The name must therefore be older than the Phallic worship of Mahadeva in Southern India."

Dr. Caldwell observes "that though Trilingon is said to be on the Ganges, it may have been considerably to the south of it, and on the Godavery which was always regarded by the Hindus as a branch of the Ganges, and is mythologically identical with it. The Andhras and Kalingas, the two ancient divisions of the Telugu people are represented by the Greeks as Gangetic nations. It may be taken as certain that Triglyphon, Trilinga or Modogalinga was identical with Telingana or Trilingam, which signifies the country of the three lingams. The Telugu name and language are fixed by Pliny and Ptolemy as near the mouths of the Ganges or between the Ganges and the Godavery."

The identification of the term, made by the two previous scholars with the Telugu country seems to be nearer the mark. But the derivation of the word Telugu from Trikalīngana cannot be so easily maintained, especially in view of the fact that the people living on the coast of either side of the Bay of Bengal, i.e., those on the eastern side at Pegu and those on the Coromandel Coast on the west were known only by the name Telang, Telaing, or Telugu, and never as Trilingas. During the Buddhist period or even perhaps before it, Telugu people might have crossed the bay from Misōña one of its most important ports on the western main land, to the coast on the east and colonised the country. Similarly people from the Kalinga country also must have crossed the bay and established some kingdoms in the northern portions of Burma, which might have given rise to the name of Trikalīngana. Since part of the Kalinga country i.e., country north of the river Godavary with Pishtapura the modern Pithapuram as its capital came later under the domination of the Telugus, a gratuitous derivation from Trikalīngana has been offered to the name of this country. Even the story regarding the three lingas of Mahadeva, might have originated in Burma itself, as this country is said to have been called 'Trisula' in old Chinese records. When an application of

that term for the country in the mainland was sought, a demarkation of the country into three Kalingas was also found necessary, and naturally the country of the Telugus was made part of the Trikalinga, and the old indigenous word Telugu was declared to be derivative of Trikalinga. The term Mudukalinga also seems to refer to the establishment of three kingdoms by Kalingas and not by Telugus, either in Burma or on the western coast of the Bay, but it has no connection with the term Telugu. Colonel Gerini's remarks on this topic are worthy of our consideration here.

"Though it be true that at an earlier period tribes of rude mountaineers, such as Kiratas, occupied the region to the east of the lower Brahmaputra, even down to the sea coast and the islands of the Gulf of Bengal, it appears that in subsequent times they were driven back towards the hill tracts by the invasions of the Dravidians—chiefly Andhras and Kalingas from the opposite coast of the gulf—who forced their way along the littoral as far as the limits of the Arakon, and probably even to the Gulf of Martaban, establishing colonies as they proceeded. These Dravidian invasions must have occurred and probably ended before 295 B.C., the approximate date of Megasthenese mission to the Court of Palibhotra, since that author refers to Kalingas and Andhras, as being situated near the sea and on both sides of the Ganges in the last part of its course; and since a century later, in the Peutingerian Tables the "Andre-Indi" are assigned a position corresponding to the coast between the left bank of the Ganges and the present Arakon river. This being the region that Ptolemy calls the 'coast of the Airrhadoi' it is reasonable to infer that by this name he meant the coast of the Andhras, especially as he does not mention any other people of an identical or even similar name in or about the same region. Other coincidences also concur in demonstrating that the coast now under consideration was the habitat of a people called Andhras, who appear in Megasthenese extract as the Andārae, in the Peutingerian tables as the Andre-Indi and in Ptolemy's geography as the 'Airrhadoi,' and who are evidently of Dravidian extraction and probably identical with the Andhras of Orissa and Telingana. This people in conjunction with their near relatives, the Kalingas founded, it appears in that region, a kingdom consisting of three districts or separate communities called Tri-Kalinga or Trilinga, a name from which the term Telingana was derived, and employed to designate the country of Kalinga proper on the western side of the Gulf of Bengal, as well as the country of the Mous or Talengs (Talaings) on the opposite shore, which had been colonised by them.

As a matter of fact, the original term Trikalinga only remained preserved in its integrity up to the present day, in the name of the *Talengs* or *Talaings*, the people of Pegu, and the descendants of that great ethnic stock which played in Indo China an analogous role to the Dravidians in Southern India, superseding the aborigines of the Negrito race, the anthropophagous Rakshasas. After the fall of the Dravidian power in the above three districts, Prome continued as a capital of the '*Talaing*' kingdom until conquered and destroyed by the Kauran from Arakon in 95 A.D."

It is evident, I think, that *the foreign settlements* on this coast were grouped somewhat after the manner of the Greek colonies of old, in clusters of cities and petty states. The very names of Trilinga or Trikalinga, Catur-grama (Chittagong) and Ptolemy's Pentapolis recall to our memory the Greek Tripolis, Tetrapolis, etc. Once this principle is established it is easy to see how such names are multiplied. In fact, besides the Trikalinga named by Ptolemy in the region now under consideration, we have another about Krishna and Godavary, and a third yet recorded as a feud of the Chedirajas in Mālva."

Researches on 'Ptolemy's Geography
by Colonel, G. E. Gerini.

This historical sketch by Colonel Gerini will perhaps come nearer the truth provided we consider Kalingas and Telangs as two different tribes of the great ethnic stock of Dravidians, who colonised the eastern coast of the Bay of Bengal centuries before Christ, and that '*Trikalinga*' had nothing to do either with the tribe of Telangs or Telugus or their country Telingana and that the confusion was only brought about by later Sanskritists who tried to identify the two for the sake of conveniently deriving the latter from the former. Thus it may be said that Kalinga and Telinga are two different tribes, who inhabiting originally the western coast of the Bay of Bengal region, later migrated to the eastern coast of it established their rule as well as their culture in that country, and that Trikalinga has nothing to do with the derivation of the name of the country of Telingana or its inhabitants the Telugus.

Though it may appear as strange, we find there is no further reference to this country or language as Telugu till about the beginning of the 2nd millennium after Christ, i.e., until Nannaya Bhatta produced his memorable work of Bharata in the Telugu language at the request of the King Raja Rajanarendra of the Chalukyan Dynasty. Chalukyan kings of even earlier centuries have already

espoused the cause of the indigeneous languages as against the Sanskrit and Prakrit, which were holding sway for a long time, and not only got their inscriptions written in the languages of the soil, but even encouraged poets and scholars to write in what is called the *Desi* style and language. It is to some of these inscriptions of the early Charukyan kings that we have to trace the beginnings of Telugu literature during the dark period of the Pre-Nannaya age. At that time though some scholars from the Telugu country—especially from Vengi—migrated to the Karnataka, and found patronage under the kings of the Western Chalukya dynasty of Banavasi, and dedicated works in Kannada to them, they do not seem to have produced any works in Telugu, perhaps for want of patronage in that language. Later it is as a stronghold of Vēerasaivism that Karnataka attracted Telugu poets like Panditarachya and Palkuriki Somana to it and encouraged them to write works in Kannada language, but neither did they stay there long, nor was there any encouragement for them to produce any works in Telugu in that country.

King Rajarajanarendra, the first patron of Telugu letters, though belonging to the eastern branch of the Chalukya family, was already connected with the Chola kingdom of the south for two generations. He was the son of Vimaladitya by a Chola Princess, the daughter of Rajarajachola, and married Ammangadevi the daughter of Rajendrachola, son of Rajarajachola. On account of this connection Rajendra, son of Rajarajanarendra, who again married Madhurantaka, the daughter of his maternal uncle, became the successor of Rajendra Chola and ruled the Chola kingdom with the title of 'Kulothunga Chola-deva.' After Rajarajanarendra, his brother became the ruler of the Telugu country for a time, but later Kulothunga sent his sons to rule over this country as his representatives. Though, during this time, some Telugu people might have migrated to the Chola country or some Dravida families came and settled in the Godavery District, there seems to be no literary activity in Telugu under the patronage of these kings either at the Telugu capital Rajahmundry, or at the Court of the Chola King in the south.

It was during the period of the Vijayanagara Empire that the Chola and Pandya Kingdoms of the South were brought under imperial rule, by Kumara Kampana, son of Bukkadavaraya who was sent on a mission of conquest of the South in order to stem the tide of Mohomedan aggression in that country. Kumara Kampana and his son Virupaksha ruled over these countries for

some time as representatives of the sovereign but later on they passed into the hands of the Naiks who having been first appointed as governors subsequently became independent rulers of these provinces. Many of those who served as commanders under those kings or occupied important positions in the State, were given free grants of land in those days, and they are enjoyed by their descendants there even to this day. Encouraged by the patronage of these Telugu rulers many families from the Telugu country went and settled in the Tamil land during their regime. One peculiarity about these settlers in the Chola and Pandya kingdoms of the Tamil country, is that in spite of the lapse of centuries they have not given up their mother tongue Telugu, which they use even to-day as their home language, though all other transactions are naturally carried on in the language of the soil. The total number of the Telugu settlers now living in the Tamil country perhaps exceeds a lakh.

Telugu Literature in the South

It is to these settlers of those days and their rulers that we are indebted to-day, for a new and interesting period in the history of Telugu Literature. After the fall of the Empire of Vijayanagar the courts of the Naik Kings of Tanjore and Madura became the chief centres for the development of Telugu literature. But those of Pudukkota, Mysore and Salem also had their share in it. From the point of view of the development of Telugu literature as a whole, this may be said to be an 'Age of Transition' coming in between the age of Prabandha which reached its high water mark during the time of Krishna Devaraya, and the modern age with all its new forms and types of Telugu composition, like the age of Sreenadha which formed an age of transition between the Puranic and the Prabandha periods.

The Naik Kings in the South have carried the high traditions of the Prabandha period with them from the court of Krishna Devaraya, and developed new features of their own while adapting themselves to the new conditions that faced them during their career in a foreign country and amidst people speaking a foreign language. Prabandha as a type of Telugu poetry has already been evolved and perfected by the poets of the previous age, but poets like 'Cemakura' of this age have shown what further refinements it is still capable of in the hands of a good artist. But the real glory of this age lies in the fact that it has revived and encouraged the production and development of the time-honoured

Desi types of composition of which we used to hear only distant echoes in the works of Palkuriki Somanadha, Sreenadha and others. The poets and patrons of the previous age were so much attracted by the stately and dignified march of Prabandha composition with all its colourful descriptive element and majestic gait borrowed from the field of Sanskrit Literature, that they have almost discarded the Desi types of composition, and these have therefore fallen to the lot of bards and common people in the lower strata of society. That is why we find this ancient property of ours preserved in the memories of the working classes or street beggars in the country or sometimes of our women folk at home. The new conditions of life in a foreign country, and amidst a people speaking a language different from their own, seem to have encouraged our Naik Kings and their followers in reviving some of the old Desi types of composition, divested of colours borrowed from Sanskrit. Here the womenfolk seem to have asserted itself, and came forward to display the treasures it has been the custodian of for a long time. Besides the Dvipada type of composition, whose position in the high class literature in Telugu has somehow been recognised owing to the endeavours of Palkuriki Somanadha and others, other types of indigenous composition like, Yakshagana, pada, daruvu, keertana, have been revived and developed during this age. For easy reading and understanding prose has perhaps become a necessity in this age, and the rulers and courtiers of Madura seem to have specialised in this type of composition. The Keertanas of Tyagaraja and the padas of Kshetrappa are some of the most noteworthy compositions of this age, that established the name and fame of the Telugu people and their language in the Tamil country. Besides music the art of dancing has also been developed, and Raghunadha Naik of Tanjore besides being a patron of music and dancing was himself an author of two works on the subject.

Under the Naiks of Tanjore

Of the various kingdoms of the South it was Tanjore and its illustrious king Raghunadha Naik that led the way for the development of Telugu literature in the South during this age, and it is not until a century later that Madura developed itself into a centre of literary activity in Telugu. Raghunatha Naik of Tanjore combined in himself all the great qualities required for a successful sovereign, and he seems to have emulated the emperor Krishna Devaraya in making his regime so benevolent and glorious. In many respects he proved himself to be a worthy

follower of the Imperial sovereign, and stood gallantly on the side of the imperial crown that was almost in a tottering condition in his time. The first part of his reign was taken up in subduing the rebellious neighbours and consolidating his kingdom under the wise ministership of Govinda Dikshita who was not only an able minister, but also a great scholar and the author of many works in Sanskrit. He was the teacher (Guru) of Raghunadha Naik and was as faithful to him throughout his life as Timmarasu to Krishna Devaraya. This has afforded Raghunadha ample opportunities to follow his literary and artistic pursuits undisturbed during the later part of his reign.

Like Krishnaraya he was not only a gallant leader of forces, but a great scholar, a poet, a musician and a great patron of letters. His *Sangita Sudha* and *Bharata Sudha* written in Sanskrit attests not only to his scholarship in Sanskrit, but also to the depth of his musical lore. He was also the author of a new note in music named after him as *Raghunadhamela*. Even while he was very young he seems to have composed extempore in a few hours the poem *Parijatapaharana* in Telugu, at the bidding of his Guru Govinda Dikshita, and was honoured with Kanakabhisheka (a bath in gold coins) by his father who was much pleased at his composition. He seems to have written a poem about the life of his father Atchyutappa Naik, called *Atchyutabhyudaya*. *Ramayana Sangraha*, *Valmiki Charitra*, *Sringara Savitri*, are his other works in Prabandha style. His *Nalacharitra* is in Dvipada metre. The Yakshagana type of literature, hitherto relegated to the lower classes of society, seems to have attained a new and royal dignity, when Raghunadha himself undertook its composition. He is said to have been the author of a Yakshagana, with the story of the marriage of Rukmini and Krishna, as its theme¹ and led the way for an abundance of this type of literature at the court of Tanjore.

Raghunadha is not only an author but a great patron of letters. His court which is called 'Vijayabhavana sabhāraṅga' named perhaps in imitation of Krishna Devaraya's court called 'Bhuvanavijaya sabhāraṅga,' was the seat of many poets and poetesses who were great scholars in Telugu as well as Sanskrit.

1. "శ్రీరఘవచరిత్ర, గానప్రబంధానంతరభాగము" నిర్మాయ వాగ్గీర్షి పుణ్యార్థభాగ్య, విద్వత్కవీనాం విదధాసిహర్షణం—సాహిత్యసుధ

Women poets of high and varied accomplishments was a remarkable feature of the courts of these Naik Kings. Though we do not hear of Ashtadiggajas in Raghunadha's court, it was adorned by poets and scholars of no mean order. Govinda Dikshita who acted as an able minister to the king was also a great scholar, statesman, and a poet in one. His sons Yegnanarayana Dikshita, and Venkatamakhi were great sanskrit scholars and poets. Among others Rajachudamani Dikshita, the author of numerous works in Sanskrit, and Kumara Tatacharya, the author of the Sanskrit drama *Parijatapaharana* may be mentioned. The famous Telugu poet of his court was Chemakura Venkata Kavi, the author of two prabandhas in Telugu, *Vijayavilasa* and *Sarangadhara Charitra*, of which the former has been dedicated to Raghunadha. Another Telugu poet that adorned the Court of Raghunadha was Krishnadhvari, the author of a slesha prabandha called *Naishadha Parijateeya*. He was the author of five other works also dedicated to Raghunadha. These two poets seem to have carried on the traditions of the previous age by their composition of a Proudha prabandha and a Sleshakavya. Kavi Caudappa, the author of '*Caudappa Sataka*' one of the few humorous poems in Telugu, and of a small Telugu Nighantu also belongs to the court of Raghunadha. Of the women poets that adorned the court of Raghunadha two require special mention, Ramabhadramba, and Madhuravani, the former was the author of a poem in Sanskrit called *Raghunadhabhyudaya* in twelve cantoes and the latter is said to have translated into Sanskrit the *Ramayana Sangraha* written by King Raghunadha in Telugu. Thus after the reign of Krishna Devaraya, Raghunadha Naik of Tanjore proved to be the most illustrious king and patron of letters and contributed greatly to the development of Telugu literature in South India. He ruled over the kingdom of Tanjore for about twenty years from 1614—1633 A.D., and was succeeded by his son Vijayaraghava who reigned almost peacefully for about forty years from 1633—1673 A.D. though in the end he was overpowered by the machinations of the neighbouring rulers, aided by a spirit of foolish fatalism which developed in him about the end of his life, and which cost him his life as well as his kingdom.

Vijayaraghava Naik was a man of great ability, valour and learning. He was of a charitable and devotional temperament, and instituted many agharahas and opened choultries for free feeding in the various parts of the country. Purushottama Dikshita has even produced a drama with the free feeding in Tanjore as its main theme, viz., *Tanjavuru Annadanamahanataka*,

wherein he refers to the valour as well as the generosity of Vijayaraghava.² He was surrounded by a large number of learned and accomplished women in his court, and it may be said that there were perhaps more poetesses in his court than poets. Many of them were scholars in Sanskrit and also masters in the art of Bharata. Literary activity in Telugu, in the court of Vijayaraghava, was greater than in the time of Raghunadha. Interest in the Prabandha type of composition seems to be on the wane, Dvipada and other Desi types of composition grew in number as well as in variety and importance. Vijayaraghava himself was like his father, a great poet and produced a good number of Dramas—Yakshaganas, Dvipada Kavyas, besides many other types of popular musical compositions like Daruvu, Ola, Keertana, etc. His dramas like *Kāliyamardana*, *Pūtanāharana*, *Prahladanataka*, *Rajagopalavilasa*—number over a score, and *Raghunadhabhyudaya*, has for its theme the life story of his father Raghunadha Naik. These dramas are classed as 'Chātukavitva,' according to his statement in *Kāliyamardana*.³ In this drama and in the Dvipada Kavya of the same name composed by him, he introduced the old Prabandha device of a dream, wherein, his parents were said to have appeared before him and asked him to write a work on their life history.

Tirumala Tatacharya his religious preceptor and Guru encourages him in his attempt and acquaints him with a brief history of the important personages in the previous generations of the royal family. Vijayaraghava was a great scholar in Bharata Sastra and many female musicians of his court, who were accomplished in the art of Bharata dancing, seem to have enacted on the stage many a song composed by him.⁴ He was the hero

2. ఘోరాహవపరాభూతవీరవర్య, పాండ్యకుండిర మండలాఖండల ఖండనో
ద్ధండదోద్ధండ, చండతరప్రతాపమార్తాండ, వీరాధివీర, వితరణకల్లావతార,
విజయరాఘవధీర.....అనవరతశతలక్షవిప్రభీష్ట పుష్టాన్న ప్రదాత!

3. రాజగోపాలస్వామి తనకు నాటకచాటుకవితాకన్య నొసంగిన విజయరాఘవ
భూమండలా ఖండలునకు.....దిగ్విజయంబులు పాలించి రక్షించుగాత"

4. సీ. చౌపదంబులు సీతరూపవతీకాంత, శబ్దచూడామణి చంపకాఖ్య

చెలువగుజక్కిణి చెలువమూర్తివధూటి, కొదమకొమలవల్లి గురునితంబ
నవపదంబులు లోకనాయికాలోకాక్షి, యలదేశి శశిరేఖకాబ్జయన

దురుపదంబులు రత్నగిరినితంబినియాసు, పేరణివిధము భాగీరథియును

of many a work composed by his 'court poets and poetesses. *Vijayaraghavachendrikavilasa*, written by Kamarasu Venkatapati Somayaji, and *Vijayaraghavakalyananataka* by Koneti Dikshita, are of that type. Chengalva Kālayakavi, was a great scholar and poet in Sanskrit and Telugu.⁵ He was the teacher of Ramabhadramba and Krishnaji, celebrated poetesses of the courts of Raghunadha and Vijayaraghava respectively. He was the author of '*Rajagopala Vilasa*,' a Prabandha in five chapters which was dedicated to the King Vijayaraghava, and also of another prabandha called *Parvatiparinaya*. One of the most noted poetesses of the Vijayaraghava's court was Rangajamma, daughter of Pasupuleti Venkanna. She was a very learned and accomplished lady who could compose poems in eight languages (ashta bhasha kavayitri). and was the recipient of the unique honour of '*Kankābhisheka*' at the hands of Vijayaraghava. '*Mannarudasa Vilasa Nataka*' and a Prabandha of the same name, dealing with the story of the marriage of Kantimati with the king a dasa—or devotee of the Lord Mannarudeva; Ushaparinaya, Ramayana Sangraha, Bharata Sangraha, Bhagavata Sangraha—

మనఃసదమాత్యసవరత్నమాలికాది,
బహువిధాలత్యునాత్యుప్రసంగములు
ఘనతలసిల్లించుకొనిన కాంతలెల్ల,
సభియించిరి రమ నేర్పు లతిశయిల్లు.”

గీ. సీ. ఘటికా శతగ్రంథ ఘటనోత్కటసవిన పాండిత్య గరిమలుభలియనంగ
నోత్త్య నిరోత్త్యాది కోద్రామ రసగర్భసందర్భమాసని సన్నతింప
మాకందమంజరి నుధురురీ మాధుర్య, రచనావిశేషమారాయనంగ
బరిహితేతరయు క్తిభాగనూతనకథా, చాతుర్య ధుర్యత సంస్తుతింప
అయ్యదినముల రామధద్రమ్మవారు,
నేను కృష్ణాజికవితచే నేర్పు మెఱసి
వినకి నేయుటయెల్లమీఘనతగాదె,
కవిననుతచగ్య చెంగల్వకాళనార్య”

ఉ. భూనుతకీర్తనైక కపిపుంగవులందఱుమెచ్చ నిచ్చులు
జేనియసోనలై కసటుదేరిన చక్కెర పానకంబులై
వీనులవిందులై రసిక వేద్యములై యలవాగ్విధూటికిం
గానుకలయ్యె చెంగలువ కాళకవీ, భవదీయ కావ్యముల్.

are some of the important works produced by her. These small compendiums of the repositories of Indian culture, and the popular representation of the puranic stories in the form of simple dramas and songs and keertanas clearly indicate how the poets as well as the kings of those days endeavoured to propagate the spirit of national culture among the Telugu people living in a strange land and amidst strange surroundings. Besides Rangajamma there were many other women of varied accomplishments at his court of which one named Chendrarekha was a recipient of high honours from the King Veera Venkatapatiraya of Vijayanagar. Many of these were proficient in the fine arts of music and dancing and being encouraged by the Kings, greatly contributed to revive the indigeneous types of musical compositions like Jōla, Suvvāla, Dhavaḷa, Gita, etc., by composing and giving recital performances of those compositions on the royal stage.

Kshetraya, the composer of the celebrated 'muvva gopala padas' in Telugu, who like Tyagaraja of a later date, established his name and fame in the musical world in Southern India also belonged to the court of Vijayaraghava. Mannarudeva—the son of Vijayaraghava was a chip of the old block. He was also a great scholar and poet, the author of two works in Telugu—namely *Vijayaraghavabhyudaya*, and *Hemabja Nayika Swayamvara*—both of them dealing with the stories of the love affairs of Vijayaraghava. He was a very dutiful son and a man of high accomplishments, but owing to the internecine quarrels between Tanjore and Madura Kingdom, and also on account of an intense spirit of devotion which got better of his wisdom in Vijayaraghava, especially in the latter part of his life, both the father and son were defeated and killed in a battle with the chieftain Venkatakrishnappa Naik, who invaded Tanjore at the command of the Chokkanadha the ruler of Madura, who as the story goes, was enraged on account of the refusal by Vijayaraghava for a marriage alliance with him. Later on Chokkanadha appointed Alagiri as his representative to the Chola Kingdom, but neither this representative nor Chengamaldas, another claimant to the kingdom as the only heir apparent of the Naik family of Tanjore, were strong enough to retain the kingdom in their hands, but became puppets in the hands of self-interested wire-pullers. At last, Ekojee, a step brother of Sivaji and commander of forces under the Sultan of Bijapur, having been invited to help one of the rival claimants, occupied the kingdom of Tanjore and later declared himself independent. Thus came to an end the Naik rule at Tanjore, and the Chola Kingdom passed into the hands of Mahrattas.

Under Mahratta Kings of Tanjore.

Ekaji very soon consolidated his kingdom by putting down all opposition to him, and soon became very popular in the country by his wise administration and benevolent measures. It is very surprising that the Mahratta rulers of Tanjore eagerly took to the Telugu language, and tried to maintain the literary traditions of the Naik rulers, not only by way of patronising the Telugu poets and scholars, but also by themselves becoming scholars and poets in that language.

Sahaji, the son of Ekaji who became the ruler of Tanjore after his father (1684—1710) was a great scholar in Sanskrit and Telugu, an expert musician and a great patron of letters. He was the author of '*Chendrasekhara Vilasa*' in Sanskrit, and of '*Vishnupallakisevaprabandha*' and a good number of other dramas in Telugu. Some of them are the following: Draupadi Kalyana, Gangaparvatisamvada, Parvatiparinaya, Vallikalyanam, Vighneswara Kalyana, Sita Kalyana, Saraswati Vilasa, Kamsavadha, Jalakrida, Pancaratna prabandha, Tyagaraja vinoda citraprabandha Nataka. The last seems to be a combination of Prabandha and Nataka, wherein the characters speaking three different languages Sanskrit, Maharashtra, and Telugu are introduced. Like the King Sahaji, a poet of his court by name Seshachalapati, seems to have introduced no less than eight languages in a drama composed by him called '*Sahamaharaja vilasa*.' Among the poets of his court there were eminent Sanskrit scholars like Atiratra Yaji, the author of '*Kumudavati Parinaya*', Gangadhara Pandita—the author of '*Bhosalavamsavali*', Chokkanadha, the author of '*Kantimatiparinaya*'.

As regards Telugu literature, prabandha type has fallen into background, and many of the Desi types of compositions brought into vogue in the courts of Naik Kings seem to be on the increase. Though most of the works written by the King Sahaji were dramas, and there are nearly more than a dozen of them, he preferred to call some of them prabandhas as '*Sankarapallakiseva prabandha*', '*Vishnupallakisevaprabandha*', perhaps because of the abundance of descriptive element in them. Of the Telugu poets that adorned his court, there is one Girirajakavi, the grandfather of the celebrated musician Tyagaraja. He composed many dramas and koravanjis like Vādavijaya, Sarvanga Sundarivilasa, Sahendra charitra Yakshagana, Rajamohana Koravanji, Rajakanyaparinaya Koravanji, and dedicated them to the king. Sāhaji has become the

central figure of many of the dramas by his court poets, like Sahaji Sahitya, Sahajeeya, Sahajeedandaka; and since most of the works were written about his life and in his praise, they seem to be more of topical interest than of permanent value. 'Lilavati Kalyanam' another work by the same author, was dedicated to Sarabhoji the brother of Ekoji. Vijayaraya Vasantakavi, a younger brother of Girirajakavi was the author of a work on Natya sastra called 'Abinayadarpana' which was dedicated to Khandoji, a commander-in-chief of the King Sahaji.

After Sahaji, Tulajaji who reigned about 1730 was renowned as a great scholar and patron of letters. He was a scholar in Sanskrit and Telugu and an adept in music. He was the author of a work on music in Sanskrit called *Sangita Saramrita*, and of a drama called *Sivakama Sundari Parinaya* in Telugu. Muddu Palani, the author of *Radhikasantvamu* in Telugu was a concubine of the King Pratapasimha, who came to the throne of Tanjore about 1750. Chakrapuri Veeraraghavachari who was the teacher of Muddu Palani was the author of a *Nalacharitra* in Dvipada metre. Aluri Kuppana Kavi, who received the title of 'Andhra Kalidasa' from the King Tulaja Maharaja, who ruled in the eighties of the 18th century, composed *Āchāryavijaya* at the request of some Niyogi gentlemen of Madras* and dedicated to God Nrisimha. He was the author of many other works like Panchanada purana, Indumatiparinaya, Harikathasudharasa and Ramayana and Bhagavata Yakshaganas.

Kasturi Rangakavi, the author of 'Ānanda Rangaratchandas, a valuable work on Telugu prosody, dedicated to Anandaranga Pillay, the Dubashe and political adviser to the French Governor Dupleix at Pondicherry, was the guru of Aluri Kuppana.⁶ Rangakavi was the author of a Prabandha *Krishnarjuna Samvada* in five Aswasas, and a lexicon called Sambanighantu, dedicated to the God Samba.

It was during the time of Sarabhoji II (1800) that Tyagaraja, the great saintly musician of South India composed his famous Keertanas, that helped to establish the domination of the Telugu language over the musical world in South India even after the political power is gone, and maintain its reputation as the best of all

* "Sāra laukika vaidikāchāra bhritulu, catura Chennapurī carat sachivatatulu."

6. "కన్యారంగ సద్గురు పాగరవింద భజనానందిత హృద్విలాస
భోసల తుభజ మహారాజ కటాక్ష సముల్లసి తాంధ్రకాళిదాస"

vernaculars. He was the native of Panchanada Kshetra otherwise called 'Tiruvarur,' and belongs to the Kakarla family. Though very poor he would not accept patronage from earthly monarchs, his sole patron being Lord Sri Rama, and as the story goes he seems to have actually refused the invitations of Sarabhoji Maharaja, and of the King of Mysore. He was the author of a beautiful Yakshagana called *Naukābhāgam*† and of two more works in Telugu, namely Nanda Charita, and Prahlada Charita. His works are a very valuable contribution to the Telugu literature produced in South India and his songs and their technique are better cultivated and preserved in Tamil land than even in the 'Telugu country.

Venkata Krishnayya the author of Sivaparijata Nataka was a court poet of Sivaji who ruled about 1835. Sivaji himself wrote a drama in Telugu called *Annapurnaparinaya*. Thus the Mahratta rulers of Tanjore developed Telugu literature during their regime not only by patronising Telugu poets and poetry, but themselves being the authors of many works in that language.

Under the Naik Kings of Madura

The kingdom of Madura is geographically farther south and therefore farther away from the imperial capital of Vijayanagara than that of Tanjore, and this coupled with frequent disturbances due to want of harmonious relations with the sovereigns of Vijāyānagar, perhaps created no congenial atmosphere for the encouragement of literary activity at the court of Madura until about the time of Tirumala Naika. In spite of his many other engagements, Tirumala devoted some time for the constructive arts. He raised some beautiful and grand constructions at Madura and also patronised poets and men of letters. Kameswara Kavi, the author of *Rukmini Parinaya* and *Satyabhamasantvana* was at the Court of Tirumala Naika and was the recipient of high honours from him⁷ though the poet dedicated his works to his son Muttalagiri. It was from the time of Chokkanadha Naik the grandson of Tirumala Naik that there was greater activity in literature. Kameswara Kavi also known as Tirukāma Kavi continued to adorn the Court of Madura, even after Tirumala, during the reigns of Chokkanadha

† An excellent edition of the work has recently been published by the Music Department of the University of Madras.

7. "దక్షిణ సింహాసనాధ్యక్ష తిరుమలక్షమాకాంత కరుణాకటాక్షలక్ష్మిత స్వచ్ఛ ముక్తాగురుచ్ఛ సితచ్ఛత్ర చామరకళాచికా కనకాందోళికాని రాజోపచార"

and his brother Muddalagari,⁸ and began to turn a new leaf in the history of the development of Telugu literature, by producing his *Dhenumahatmya*, which is one of the earliest prose works in Telugu. This deals with the holiness of the cow as revealed by Bhishma to Dharmaraja, and is written in simple prose as the author himself says in the colophon of this work.⁸ As the blessing of Srirangesa was invoked for Chokkanadha by the poet at the beginning, the work may be considered as a dedication to the king. Velidendra Venkatapati, author of *Sringararadhamadhavam* was also at the Court of Madura during the reign of Chokkanadha. His *Rādhi-kāsāntvanam* was dedicated to Madagala Ramanāmātya, ruler of Kaveripatam in Tanjore District. Alaghari Kavi, author of *Sudantaparinaya*, a court poet of Vijayaranga Chokkanadha was a nephew of Venkatapati. His son Tiru Vengalarya, a great musician and Vainika was the author of 'Vyāsatatparya nirnaya.'

But it was during the time of Vijayaranga, the grandson of Chokkanadha, that literary activity at Madura was in its full swing. About the close of the reign of Chokkanadha, the country, already in a disturbed condition owing to wars with neighbouring states, was plunged into further difficulties owing to the famine and pestilence which raged about the end of the 17th century. But these difficulties were overcome by ceaseless efforts of relief effected by Mangammal who acted as a regent during the minority of Vijayarangachokkanada, and a peaceful atmosphere was created, by the time he came to the throne at the beginning of the 18th century. Vijayaranga was a scholar and a great patron of letters. His court was full of poets and authors, and some of his chieftains like Samukham Venkatakrishnappa Naik have written many works in Telugu and also gave encouragement to other poets. Venkatakrishnappa Naik was the author of two prabandhas, *Ahalya Sank-randanam*, and *Radhikasantvanam*. *Tarasasankavijayam* was written by his friend Sesham Venkatapathi and was dedicated to Vengala Seenāmātya, one of the ministers of Vijayaranga Chokkanadha. Velagapudi Krishnayya wrote *Malati Madhaviyam* and *Bhanumadvijayam*, the former being a rendering into the Prabandha form the story of Bhavabhūti's drama of the same name. He was the author of a prose work called *Vēdāntasāra-sangraha*, and was closely related to Sambayamatya, one of the commanders of Vijayaranga Chokkanada, and a contemporary of Nanjaraja of Mysore. Another poet Velidendra Muddalagiri by

8. "నూత్తియుక్తిసానాననిమెచ్చ నావులమహాత్మ్య మొనర్చును లేటమాటలన్"

name wrote Sudantaparinaya at the request of Vijayaranga and dedicated it to Sriranganadha. Kundurti Venkatachela Kavi was the grandson of the poet Govindāmātya who seems to have been honoured by Veera Venkatapatiraya of Vijayanagar, with Kanakabhisheka, when he dedicated Bhāratiparinaya to him and himself received many honours from the king at the court of Vijayaranga Chokkanadha. He wrote Mitravindāparinaya and Kārtikamāhātmya. Peddapūdi Yerraya wrote Yuvajanahridayaranjana. Tirumala Kavi seems to have gone out of the way of the Madura poets and produced a drama called 'Chitrakutamahatmya' and dedicated it to Sreranganadha. Though no doubt a few poets have written some Prabandhas, at the court of the Naiks of Madura, this may be said to be mainly a centre for the development of Telugu prose. The credit of having started a new era of prose in Telugu literature must go to the Naiks of Madura, though a few works like Pratapacharitra and Rayavachaka, have already been written before this period. Vijayarangachokkanadha, perhaps found it desirable to have this type of literature developed during his age owing to the circumstances of life of the Telugu people in the South who required works for easy reading and himself led the way by writing two works in Telugu Prose, namely *Seerangamahatmya* and *Maghamahatmya*. His courtier and general Samukham Venkata Krishnappa Naik, followed his example by rendering *Jaimini Bharata* and *Saranga-dhara* into Telugu prose. Other works written during the time of Vijayaranga are Ramayanavachana by Syamarayakavi, Halāsyamāhātmya by Sreepati Ramabhadra Kavi, prose versions of Bhagavata and Ramayana by Kundurti Venkatachela Kavi.

IN KARNATAKA.

Mysore has also been the centre for the development of the Telugu literature for a time, and the kings like Krishnabhupati, son of Chamaraja, and their commanders like Kaluve Veeraraja,*

* 'Kaluve' seems to be a misreading of the word 'Kalule' found in the original manuscript. So he is really Kalule Veeraraja. Kalule is the name of a village in Mysore, about four miles from Nanjangud, over which Veeraraja and his family seem to have ruled. His father Doddaya was the Dalavay or commander-in-chief and minister of Chikkadevaraya, King of Mysore with his capital at Sirangapatam during the last quarter of the 17th century. Veeraraja and his son Nanjaraja served as Dalavays during the reigns of Kanthirava Vodayar II (1704-1714) and Krishnaraja Vodayar respectively. Nanjaraja also became 'Sarvadhikari' later. These Dalavays were remarkable

the commander-in-chief under Chikkadevaraya of Mysore, have patronised Telugu literature. Veeraraja has already set an example for prose writing in Mysore, and rendered *Bhārata* into Telugu prose and dedicated it to Sri Krishna. His son Nanjaraja was the patron of Nrisimhakavi, the author of 'Nanjarājayasōbhūshana,' dedicated to Nanjaraja. Nrisimhakavi had the title of 'Abhinava Kalidasa.' Nanjaraja himself was the author of many works in Telugu like 'Halasya mahatmya,' 'Harabhaktavilasa,' 'Vishnu-bhaktavilasa,' and 'Kāsimahimārthadarpana.' Tupakula Anantabhupala, son of Krishnabhupala of Chandragiri was also a great prose writer of that day, and a close friend of Kaluve Veeraraja. Vachana Vishnupurana, Santi, Anusasanika, Sabha Parvas of Mahabharata, Bhagavadgita, and Ramayana Sundarakanda are some of his works in Telugu prose. He is said to have been addressed as "*vachana rachana vaicakshanya*." The production of these prose works of the Kaluve family of Mysore synchronising almost with the period of the development of Telugu prose in the Pandya country, may be considered as the literary monuments that represent the Andhra genius as it flourished in the Karnataka country at the end of the 17th century and the beginning of the 18th.

Tondaman Kings under Pudukkota.

The Tondaman Kings of Pudukkota, otherwise called Nava-salapura in Sanskrit (T. Pudu=nava=new, T. Kōta=sāla=fort) were the Sāmantas of the Naik Kings of Madura, and were of a great asset to them in their wars and administration. That Vijaya-Raghunadha Raya of Pudukkota was a contemporary of Vijayaranga Chokkanadha of Madura (1700-1734) and helped him in his wars, is known from the statement of a poet Seshayya in a Sataka—a

for their bravery as for their learning and literary patronage. Veeraraja was an author not only in Telugu but also in Kannada. In his Sabhaparva Gadya he calls himself "Gīrvānāndhra Karnatakādinānābhāshā Kāvya-rachanā chatura". Strangely there is another gadya at the end of this Sabhaparva, wherein Tupakula Anantabhupala also claims authorship of the work. Most probably it is a work of collaboration by these two persons who happened to be close friends. Anantabhupala was then the king of Chandragiri, and he must have fought by the side of Dalavay Veeraraja against the enemies of the King of Mysore. Bhagavadgita in prose seems to have been written by Veeraraja himself. While Veeraraja translated Bharata into Telugu prose his son Nanjaraja translated it into Kannada prose. His Halasya mahatmya is a prose work of 72 adhyayas with some verses at the beginning and at the end of each adhyaya, and it is written in a simple running style.

century of verses composed by him in praise of the Tondaman kings.⁹ Vijayaraghunadha's son is Rayaraghunadha who is the patron of Nudurupati Venkanarya one of the most eminent Telugu poets in the Court of the Tondaman Kings and famous for his *Āṇḍhrapadya nighantu* called *Āṇḍhrabhāshārnava*, written at the request of Raghunadha Tondaman and dedicated to Matrubhuteswara. Venkanārya also refers in his *Andhrabhāsharnava* to the help rendered by Raghunatharaya to the rulers of the Pandya country.¹⁰ He is the son of Sitaramacharya who is known by his title of 'Mahōddanda Kavi.' Venkanarya is the author of many other works, though he is well known for his *Nighantu*. He is the author of a work on *Alankara* called 'Raghunadhiya' dedicated to the King Raghunadharaya. *Mallapurana* and *Parvatikalyana* are his other works, the former a translation of the 'Deva malla charita' in *Brahmandapurana*, done at the instance of Birudu Kuppāmalla a commander of forces of some king in those days and a resident of Gandharvakota a town within twenty miles of Pudukkota estate. The latter one *Parvatiparinaya* is a *Yakshagana* dedicated to the God Minakshi Sundareshwara. Venkanarya himself is said to have been the author of another *Parvatiparinaya*—a *Prabandha* in six *aswasas*, attributed to the King Raya Raghunadha. Venkanarya's son Sambasiva Kavi was the author of a *Bhīlanīya* a *Prabandha* dedicated to another Tondaman King Rayaraghunadha, who is a grandson of the uncle of the Rayaraghunadha, the patron of Venkanarya. Sambasiva Kavi is also the author of "Tondaman vansapratapamalika"—a work describing the prowess—greatness—

9. పాండ్యభూపాలు దీప్త ప్రతాపాగ్ని కేశూన బలము సమీరణంబు
 మధురేశుకీర్తి నిర్మలసుధారాశి కేయన్నిద్ర జయము చంద్రోదయంబు
 త్రిశిరః పురాధిపతి ప్రతిష్ఠామం దరమున కే దొరబుద్ధిక మరరాజు
 విశ్వనాథావనీ విభుమనశ్శుభవధూ గ్రీవకే భూపాలు సేవబొట్టు
 అతడు నీవేకదా పదానతమతాహరి
 హరికరుణా విహరి యాహవపురారి
 బలిరతిమలతొండమాక్ష ప్రభుకుమార
 విజయరఘునాథ తొండమాక్ష విభువజీర
10. పాండ్యమహిమండలాధ్యక్ష్య బాహుదండ,
 కలిత తేజితచకచక్రకృపాణి
 దానవిద్యా సశిష్య సంతానపాణి,
 రంజితజనాభి రఘునాథరాయమాభి

of the various kings belonging to the Tondaman family. His patron Raghunadharaya is said to have been the recipient of the title of 'His Excellency'¹¹ from the Hūna kings. He seems to have lived in latter part of the 18th and the beginning of the 19th century. Details about other poets like Srimannārayya, Suryasekharayya, and Kavi Seshayya, who wrote poems in praise of the Tondaman Kings especially about Raghunatharya are not available. Kavi Seshayya was the author of some Satakas, addressing the Kings Tirumalarayachendra, and Rājagōpalanripā. He has also produced a dandaka called 'Lilavati Dandaka'. Lingareddi of Vengulam in the Trichinopoly District patronised Revuri Anantarya, who dedicated his *Vridhachalamahatmya* to him. Another work of his called *Srimushnamahatmya* was dedicated to Vengulam Krishna Reddi and his Sivarahasyakhanda to Nandiswara in Turaiyur Tirtha otherwise known as Tirthapura. Badhira Krishnamanayaka, the Zamindar of Salem was a patron of Telugu literature. Gādheyō-pākhyānam by Anantarya was dedicated to him.

AN AGE OF TRANSITION.—SOME CHARACTERISTIC FEATURES.

Thus for two centuries after the fall of Vijayanagar Telugu literature found patronage and flourished in the Chola and Pandya Kingdoms of the South under the Naik, Mahratta and other rulers of those countries. The literary traditions of the previous age of Krishnadevaraya were no doubt carried on into this period, but at the same time some special features, have also been developed which may be said to have become the precursors of many a new branch of Telugu literature in the modern period. The Prabandha has taken a more polished form in Venkatakavi's celebrated work of Vijayavilasa, with stylish devices which blended harmony with delicacy of sentiment. The Slesha Kavya, a new achievement of the learned scholar of the previous age has, found its representative in this age in the work of Krishnadhvari's Naishadahaparijatiya. Similarly the tradition of casting Sanskrit dramas into the Prabandha mould, has also been carried forward into this age by Velagapudi Krishnayya, who has taken up the story of Malati-Madhava of Bhavabhuti for a Prabandha in Telugu. Lakshana

11. హూనరాజస్య వృషభ విహణమైన
యొక్క లెస్సను బిరుదు నేనృపుడు పడసె
నింద్రవంశాబ్ధి చంద్రుడై యెవడు వెలయు,
నట్టి రఘునాథ రాజ్యోత్థి యనువుమీఱు.

grandhas dealing with prosody, works on lexicography dealing with pure Desya words in Telugu and even a translation of purana, namely the Lingapurana by Nanjaraja, of Mysore, are some of the other familiar branches of Telugu literature that are represented in this age.

Revival of Dvipada and Desi Prose.

The age of the Emperor Krishnadevaraya is the golden age of Telugu literature, and particularly an age of high class Prabandha, which aimed more at the appreciation of the learned scholar and the cultured courtier of an emperor poet, than of the ordinary folk, and naturally Dvipada poetry which from the very beginning cared more for the popular appeal, did not find favour with the poets of this age. Palkuriki Somana's pleading for the use of Dvipada and also for what is called '*Jānu Tenugu*' in literature, on the ground that they both contributed to the achievement of wide-spread popularity and abiding charm, did not appeal to them. But more propitious times were in store for Dvipada. The few Telugu settlers in the Tanil country who followed the Naik rulers to the South, and lived amidst strange surroundings cannot be expected to maintain the same level of scholarship and culture as in their own country. Literature that will have an appeal to them, in their level of understanding became necessary, and naturally there was a recourse to the old indigenous types of composition, which would come within the easy reach of all kinds of people. Thus Dvipada has again had its day and prose also followed in its wake as a type of literary composition that could command respect from the learned scholar as well as the ordinary lay man. The whole of Bharata, perhaps for the first time, has been rendered into Dvipada metre by poets Timmana and Somana, and into prose by Kaluve Veeraraja of Mysore. We have two versions of Ramayana in Dvipada one by Katta Varadaraja and another by the Mahratta king Bhosala Ekoji. Portions of Bhagavata were rendered by Singanamatiya. All these works have had their prose versions in Telugu at the Court of Madura under Vijayaranga Chokkanada. We have already noted that the King Vijayaraghava Naik was the author of Raghunadhabhyudaya in Dvipada metre. Sadananda Charitra, a Saivite work by Sankara Linga Kavi, and many other works of Philosophical and general interest, like Sreeranga Mahatmya by Mukunda Yogi, Sivajnanamanjari, Sankaravijaya, Rukmangada Charitra and stories about Vikramarka have been written in Dvipada metre. Some of the above works have also been rendered into prose.

Women Poets.—Music and Dancing.

Besides being an independent type of literary composition Dvipada entered into other types of composition like Yakshagana, Katha, etc., and when set to music with slight necessary changes, it was capable of being sung in various ways. These and other indigenous types of musical compositions revived in this age, created great interest in music and dancing or Bharata Nāṭya, at the courts of Tanjore and Madura. The great interest evinced by the kings in these fine arts, and the encouragement given to them, brought a good number of women scholars and poets into prominence, which is to be considered as one of the most remarkable features of this age. Most of these women poets were courtesans attached to the Courts of these kings and being experts in music and dancing, were able to enact on the stage the dramas and other musical compositions produced by the kings and the poets of their courts, such as Pada, Ēla, Daruvu, Chaupada, Dēsi, Jakkini and Yakshagana, the latter—the precursor of the modern drama in Telugu—being the most important of them. Kāḷāya Kavi described how the various musical compositions produced by the King Vijayaraghava have been enacted on the stage by the various women experts attached to his court. It is not unfrequently that the love-affairs of these kings, supplied themes for various musical compositions and dramas that were enacted before them; and it is no wonder that in many of the works produced in such an atmosphere, the sentiment of Sringara should have crossed the usual bounds of decency and decorum. However it is the patronage and the impetus given by these kings to music and other fine arts in their times, that created an atmosphere which could produce a Kshetrāyā and a Tyagarāja subsequently and helped to revive and elevate the position of various kinds of indigenous compositions, trodden down for some centuries before the stately march of learned Prabandha. Even though it is not possible to assign any date for the origin of these compositions, we may be sure that they have come down to us even from the pre-Nannaya period.

Desi types mentioned by Palkuriki.

The prevalence of the Desi type of metrical compositions, such as Dvipada, Taruvoja, Sisa, Akkara, etc., in the inscriptions of the pre-Nannaya period, clearly indicates the possibility of the existence of a large amount of popular literature in the language and metre of the country in that age. That this has been

consigned to oblivion by the Sanskrit or Tatsama style of composition adopted even before and after Nannaya, is well attested not only by the pleading of Palkuriki Somana for the restoration of Desi, but also by the innumerable references which he has given to the various types of compositions that were prevalent in the lower strata of society in his day. One striking point here is that for many of the compositions which are said to have been revived by the Naik Kings in South India, we find references in the works of Somanadha, especially in his *Panditaradhyacharitra*. His elaborate description in this work of the vast congregation that gathered on Srisaile on a Sivarathri day, and of the various forms of worship, and entertainments offered during the holy day and the wakeful night, near the temple of Sri Mallikharjuna, reveals to us the various kinds of folk-literature, folk-dances, folk-songs, and different kinds of dramatic representations, that were prevalent in his day. Of folk-literature, we have different kinds of 'gadya,' prose compositions—as '*Bāṇagadya*, '*Aksharagadya*, and '*Panchagadya Sataka*, '*Sivatatvasara*, '*Deepakaṭika*, '*Mahānāṭaka*, '*Udāharana*, '*Muktakavli* etc. All these were read before the God in the temple. *Basavapurana* was read or sung in the form of an 'Ēla'. The old stories of 'Pramathas'—attendants of Siva—were enacted as dramas. Stories from Mahabharata were enacted by means of shadow figures projected on the screen. On one side we have the pole-dance which looked like the play of heavenly nymphs, and on the other side we have the rope-dance which resembled the dance of birds. Other kinds of dance like 'Chindu,' 'Kodangi,' 'Perani,' etc., have also been described. Some entertained the gathering with their songs and dances in the forms of Yakshas, Gandharvas and Vidyadharas.¹²

12. వేడుకతోఁజిందు వాడంగనుబ్బి, కోడంగి యాటల గునిసెడువారు .

భ్రమరముల్, సాలెముల్, బయకముల్ మెఱసి, రమణ బంచాంసి, పేరణి

యాడువారు

బ్రమధపురాతన పటుచరిత్రములు, గ్రమమొంద బహునాటకములాడువారు

నమరాంగనలు దివినాడెడుమాడ్కి, నమరంగ గడలపై నాడెడువారు

నావియద్దతిఁ బట్టులాడెడునట్టి, భావనమ్రోకులపై నాడువారు

భారతాదికథల జీరమణుంగుల, నారంగబొమ్మల నాడించువారు

కడునడ్పుతంబుగ గంబనూత్రముల, నడరంగబొమ్మల నాడించువారు

నాదటగంధర్వయక్ష విద్యాధి, రాదులై పాడెడు నాడెడువారు"

Yakshagana and Desi.

Here we have one of the earliest references to songs by Yakshas and Gandharvas, a type of indigenous folk songs which later acquired the names of *Yakshagana* and *Gandharvagana* respectively. But I think we have to make a distinction between the songs of Yakshas or the Yakshagana referred to here by Palkuriki, and its later development as a form of a regular opera or musical drama which, going by the same name, became one of the most entertaining and prolific types of composition during the South Indian period of Telugu Literature. Palkuriki's reference as we see, seems to point to a kind of music and dance staged by a single person assuming the form of either a Yaksha or a Gandharva, but not to a type of dramatic composition wherein a number of persons are required to assume various characters in order to enact a story on the stage. This kind of representation when accompanied by music, dancing, postures and pantomimic action, as is invariably the case with our later Yakshagana, it is called an opera. That the Yakshagana of the days of Palkuriki (if we can call by that name the songs referred to by him) was only a type of musical recital and had not yet developed into a type of literary composition, can also be inferred from a reference to it in *Kridābhīrāma*¹³ a Veedhinataka of a subsequent period. Here a 'Jakkula purandhri'—a woman of the Jakkula tribe—so called perhaps because of the Yaksha forms they put on when they give musical performances—is introduced and is said to have sung in praise of the love of Kamavalli Mahalakshmi and Kaitabhari (the God Vishnu) at the temple of the former, at Warangal, the capital city of Kakatiya kings, to the accompaniment of a drum, the anklets worn by her keeping time to her varied notes sung in loud tones. This is generally known as 'Jakkula Pāṭa' in Telugu, which is most probably a Telugu rendering of the Sanskrit term 'Yakshagāna'. Appakavi about the beginning of the 17th century refers also to the

18. పీ. కొబ్బాగ్ర సంఘ్న ఘుమఘుమధ్వని, తారకంతస్వరంబుతో గారవింప

మనీబొట్టు బోనాన నసలు కొల్పిన కన్ను, కొడుపుచేదాటించు నెడపదడప

శ్రుతికినుత్కర్షణంబు జాపంగవలయుచోఁ జెవిత్రాడు బిగియించు జీవకట్ట

గిల్గుగిల్గునమోయు కింకిణీగుచ్చంబు, తాళమానంబుతో మేళవింప

రాగముననుండి లంఘించు రాగమునకు, మనురుయూర ద్వయంబునైనొత్తిగిల్లి

కామవల్లీ మహాలక్ష్మీ కైటభారె, వలపుపాడుచువచ్చె జక్కలపురంధి||

క్రీ. రా.

Yakshagana, in his chapter on Prosody. But his reference does not make it clear whether this has already been recognised as a type of literary composition by his time. After describing the various kinds of 'Ragada' a kind of metrical stanza, he mentions that some of these Ragadas with a few adjustments in order to meet the requirements of 'taḷa', are used in "Yakshagana prabandhas". This shows that even in his time the musical aspect of Yakshagana carried more importance, than the literary aspect. But the fact that it has been mentioned by Appakavi a 'Lākṣaṇika' shows that it has grown in importance even as a type of literary composition. It was during the time of the Naik and Mahratta rulers of Tanjore that this won recognition as a type of literary composition and was patronised. It appears to be a far more refined type of dramatic representation, than what we find in the time of Palkuriki Somanadha, as described by him in his *Panditaradhya-charita*.

Though Yakshagana did not develop into a form of regular drama by the time of Somanadha, we learn from him, perhaps for the first time, that other indigenous dramas were being enacted even as early as the 12th century A.D. He gives us a graphic description of how they were enacted in those times. He was a Saivite himself, and the occasion for the entertainment was the Sivaratri festival at the temple of Mallikarjuna on Srisaila and naturally stories connected with the life and exploits of Siva, "*Haralīlās*" as they are called, are said to have been enacted on the stage. The costumes they wear, the way in which they appear on the stage from behind a small curtain, the antique gestures, the affected parades, the elaborate dances and various kinds of acrobatic feats they perform on the stage, their frequent exclamations as 'āhā' and ōhō', while they enact the various incidents connected with the life of Siva, like Puraharāṇa, Anthakāsura-vadha, Gajāsura-vadha, Dakshayajna, remind us of the popular entertainments called "*Veedhi Natakas*," which are enacted even to-day in certain village parts of the Telugu country by troupes like those of Kūchipudi Bhagavatulu. Even the shadow play referred to by Palkuriki which is enacted by means of leather figures whose shadows are projected on a screen and hence called '*Tōlubommālāta*' in Telugu, has survived to this day. Besides these there is yet another type of dramatic representation called '*Katha*,' some specimens of which are preserved to us in the literature of the South. This '*katha*' is not a mere story told in prose, but a kind of musical composition enacted on the stage most probably by one actor only, unlike the '*Yakshagana*' wherein we have a number of actors coming in, and taking

part in the enactment. We have a number of such compositions from the hand of a poet called 'Chengalvaraya' preserved in the Tanjore library, viz., Balinta katha, Golla katha, Yerukula katha, Rama katha and Satyabhama katha. I think these are the literary copies of certain kathas enacted even now in villages during marriage and other festivities, in the name of Goollakalapam, Bhamakalapam or Bhama Vesham, Yerukala Vesham, etc. It is a pity that owing to want of patronage, and to competition with more refined types of modern dramatic entertainments, these indigenous types of Drama, which may be said in a way the precursors of modern drama in Telugu, are fast disappearing even in the village parts of the Telugu country. It is better that for the preservation of the art, which has been cultivated for centuries even perhaps from the time of Nannaya, it is brought a little up-to-date and patronised by the Telugu public like the Kathakali of the Malabar.

This Veedhinataka in Telugu may be said to be only a counterpart of the Malabar Kathakali, but with this difference, that while in the Telugu Veedhinataka the actors speak and take to singing the songs whose meaning they also seek to interpret by means of gestures—i.e., by Abhinaya, the Kathakali actors enact the whole story merely by means of mute abhinaya leaving speeches and songs entirely to the troupe behind them, who supply the musical and other accompaniments necessary for the successful enactment of the drama. The dress, the make up, the method of performance, and all other paraphernalia required for the enactment seems to point towards the identity of their origin, though there may be some minor differences due to later independent developments. It is perhaps on account of the currency of the various kinds of these popular dramatic representations in the Telugu country, that the Telugu poets did not find it necessary to translate the Sanskrit dramas in Telugu, and merely cast them into Prabandha mould when they found the story of the drama more attractive than that of the Purana. Of all the poets of the early period, it is only Palkuriki Somana that has left for us a literary record of the full information regarding the characteristic features of the enactment of the popular drama in Telugu in those days, and I think it can be better enjoyed in his own language than in any translations of it.¹⁴ Though this

14. విభమున బ్రచ్చన్న వేషముల్ చాల్చి, యధికోత్సవము చులుకాడున ట్లొడ
శిరమున సరమునఁ జెవులఁ గంతమున, గరమునఁ గూకఁ గాల్గఁ జెల్వార

kind of drama was very popular among the masses all through these centuries, it is a wonder that it did not attract the attention of the learned and cultured classes of society in the Telugu country, nor develop into a form of literature, until it was taken up and patronised by the Telugu rulers of the South.

గవదండలను, గనుగవ గరణికలు, సవరంబులును గలశంబు దండలును
భసిదంపురబూతపై బరగు బచ్చెనలు, ససలారు చిరగజ్జలును నందియలు
సరిరత్నపంక్తుల జలసోపణములు, గరమొప్పు తొంగళ్లుగల చల్లడములు
బొల్పుదంతావళుత్ పుష్పహాలికలు, గాల్చియత్తద్భుతోత్సవశీలదనర
జనులు హర్షింపనాస్థానముల్ సాచ్చి, యనుకూల వివిధ వాద్యసమేళనమున
నార్భటంబిచ్చియొయ్యన జవనికల, గర్భంబు వెడలి యక్కజమువట్రల్లి
నాడకముందట నభినయంబొలయ, జూడకముందట నోద్యంబుదనర
నిక్కుచు త్రిబంగినిలుచుచుట్ల, చొక్కుచు సభజూచి యొక్కింతెనగుచు
అలరి కిరంకంపమాచరించుచును, నలి నంగుళిస్ఫోటనంబునే యుచును
పటురసాలంకార భావముల్ దనర, స్ఫుటవాద్యతాళ సంఘటనఘటిల్ల
దను సాదృశ్యక్షనదననుద్భుతన, లననయించుచు నందియల్ గదల్చుచును
నోవణో! యనుచు గనులొడ్డవించుచును నాహాయనుచు లాస్యనునయించుచును
జతులువాడుమఁగాళితలకాడుచును, శృంగులగూడుచు నేలద్రొక్క నోడుచును
జంకనూపుచు బహుస్పర్శించుచును, జంకలడచికొనుచు శంకరుబాడుచును
నులుకుచు, గ్రేట్లనూపుచుబన్నికొనుచు, కొనుచు గంతులు వైచుచును, మణికట్టు
వేమరించుచు ప్రేస్తవిడికిలించుచును, నొడలడంచుచునురంబొగ్గుచువీపు, విరుచుచు
సగనంబులాడుచు జప్పట లిడుచు, విరసంబులాడుచు విట్టవీగుచును
నొడ్డోలగంబుగో. నొఱసి తిర్గుచును, నడ్డంబు త్రికటంబునన్నివాడుచును
గూర్చుండి నడచుచు గుప్పించియచట, నార్చుచు మెఱములందంద వైచుచును
ధరదిరుగుచు దెసల్ దన్ని నిలుచుచును, ధరబొమ్మరమానట్లు దలక్రిందుచేసి
తిరుగుచు వెలిదన్ని తివుట నిల్చుచును, సమిలియు బోలెనున్న తి ఘటించుచును
మాయలేని పురారిమాడ్కి నొప్పచును, బాయలేని వెలుంగుబాళి గప్పచును
బురములుగాల్చిన పోల్కియాడుచును, మరుఁజిలుపుచ్చిన మాడ్కియాడుచును
సతికగ్ధమిచ్చిన చందమాడుచును, యతులగొల్పొనున్న యందమాడుచును
గంధకాసురమదంబడచు టాడుచును, గంధజాసురు గడపుటాడుచును
జన్నంబుద్రుంచిన చాళినాడుచును, వెన్నండు గన్నిచ్చు వేళనాడుచును,
గరళంబుదాల్చిన కరణియాడుచును, సరినజుతలగొన్న సరణియాడుచును,
వెండియు భవుబహువిధ చరిత్రముల, ఖండితగతి నాటకంబులాడుచును.

Not only the drama, many other types of popular Desi literature mentioned by Somana, and Nannechoda had to go unnoticed, all these centuries, as literature in Sanskrit or Tatsama style, brought into vogue by the time of Nannaya, has become the order of the day.

One can very easily imagine what time would be required for such a variety of dramatic representations in a country to attain such a high state of development as we find it described in Somanadha's work, and it is no wonder if we consider this popular form of dramatic entertainment as a legacy even from the Pre-Nannaya period. Even the Desi literature referred to, may be traced back to the Pre-Nannaya Period, since it is found mostly in what may be called the indigenous types of metre.

We have a specimen of Taruvoja in Panduranga's inscription, of an Akkara in Yuddhamalla's Bezvada inscription and a Sīsa in an inscription of Gunagavijayaditya, all belonging to the Pre-Nannaya period. These forms of metrical composition like Taruvoja, Akkara, Sīsa, Dvipada, Gita, are not only some of the earliest specimens of Telugu poetry, but may also be taken as indigenous types of metrical composition peculiar to the South Indian languages. Ragada, Shatpadi and Akkara are common to Telugu and Kannada literature, while Dvipada and Sīsa, etc., may be said to be related to the 'Ahaval' type of metrical composition in Tamil. This 'Ahavālpā' of Tamil consists of lines of 4 feet of two syllables each. These syllables are either *nēr* or *nirai* and when combined correspond to the *Sūrya* and *Indraganas* of Telugu prosody. Taruvoja seems to be only a later development from Dvipada which consists of two lines of four metrical feet, each foot made up of three *Indraganas* and one *Sūrya-gana*, with *Yati* or *Caesura* falling on the 1st letter of the 3rd foot the two lines being bound together by means of a '*prāsa*' i.e., the 2nd letter of each line being of identical nature. There is no limit to the number of such couplets that can go into a Dvipada composition;¹⁵ and a whole work may be composed in that metre. But Taruvoja is made up of only four of these Dvipada couplets, one couplet of Dvipada forming one line of it. When four of such lines are put together and are bound by '*prāsa*,' it becomes

15. సురపతిత్రయంబు సూర్యుడొక్కండు,
విరమంబు రెంటిపై వెలయునొక్కటికి
క్షీతిడగ నీరెంటిచే నొప్పుద్విపద
మితిలేక చెప్పిన మేలొక్క కవులు ||

a Taruvoja stanza.¹⁶ According to Vinnakota Peddana, the songs sung by women when pounding paddy in villages are in this Taruvoja metre.¹⁷ Most of the indigenous metrical compositions may be said to be capable of being easily set to music and sung like Taruvoja; perhaps it is more proper to say that originally they were musical compositions with tāla and laya, but later adjusted to the exigencies of regular metre. Anyway, we can be sure that most of the songs sung by our old woman at home, by beggars in the streets and by workers engaged in the fields, and in other avocations in country parts—songs which are generally disregarded as worthless in comparison with the high class literature composed in Vrittams,—really present to us the true form and nature of the old indigenous metrical compositions still preserved in Telugu. The fact that some of these are identical in metrical composition with those in Tamil and Kannada, not only shows their antiquity, but also point to the identity of their origin.

We have seen how the Dvipada line of four ganas or feet, when doubled formed a line of Taruvoja which with three more of such lines became a four-lined stanza on the model of Sanskrit Vrittams. 'Utsāha' may perhaps also be said to have developed by such doubling of an old four-footed line composed of four Suryaganas. But for the sake of adjustment in singing, a letter or a mātra in the last foot seems to have been dropped away. It now therefore contains seven Suryaganas and a single 'guru'—long letter as the last foot.¹⁸ A 'Tulasi' ¹⁹ song generally

16. శతమఖ త్రితయంబు జలజాప్త డొక్కఁడు, శతమఖత్రముమీద జను నిశ్రమంబు
ప్రతిభనీయడుగు లాప్పగఁడు గూర్పుఁ బ్రతిమిత నొక్కక్కసాదమైరసర
చతుర్మధువీరీతి జతకూర్చి సుకవి, చతురవాచారూఢజలజాతునుతుల
గృతులందుఁదరువోజ నీయోజనెనఁ, గృతకృత్యుడైయొప్పు క్షీతిసెల్లసధల"

17. " తలకొని తగఁబ్రాలు దంపెడివోటఁ దరుణులచే నాంపు దనరుఁ దర్వోజ."
 (కావ్యాలంకారచూడామణి)

18. ఈనామీరసూర్యగణము, లేడుగాంతమైనను
తానావృత్తమనఁగఁగృతుల, జాగుమంచు సత్కవి; పూజహ (అప్పకవీయము)

19. తులసి యింట నుంచు వార్ని; తులసి పూజ చేయు వార్ని
తులసి యందు భక్తి యుంచి, మెలగు వారి నీ
తులసి చూచి మ్రొక్కు వార్ని, తులసి యనభ వించు వార్ని
తెలసి నీవు వారి దిక్కు, తిరిగి చూడ కూ

sung by old women may be said to be a variety of this metre—wherein the first line is made up of eight Suryaganas, whereas in the 2nd line there are only six Suryaganas and a final 'guru' or long letter which can be sufficiently lengthened to make up the foot. Anyhow it can be said to be a development from an original four-feet line.

Even our 'Sisam' each line of which consists of eight ganas (either of Surya or Indra) may also be said to be due to a doubling of an original four-feet line. Originally the four-feet must have consisted of four Indra ganas, but when doubled to form a line of Sisa, the last two feet of the second half seem to have been shortened into two Suryaganas, i.e., lessened by two matras. Thus the difference between the 1st part of a Sisa line and that of a line of Dvipada will be only one matra in the last foot, Dvipada having less. When these are set to music these differences are easily made up. Therefore we may presume that many of these indigenous types of musical compositions that are found in Yakshaganas and other works, were originally short metrical lines with four feet only, and they may be said to correspond to some form of the 'Ahaval' stanza of the Tamil language.

The Suvvi song with eight Suryaganas for the first line, though the second line differs a little, may be said to be a variety of 'Utsāha' and this contains a four-feet line doubled.²⁰ As this kind of verse is made up of Sūryaganas, and as these can easily be converted into the nēr-nirai feet of the Tamil, we can easily represent a line of Utsāha, as a couplet of the 'Ahavalpā' in Tamil each line consisting of four nēr-nēr feet or nirai-nēr

20. "సువ్వి సువ్వి రామ చంద్ర; సువ్వి సువ్వి కీర్తి సాంద్ర
 సువ్వి సీ-తమ్మ మాకు; శుభము లి-హ్మ
 మోద మనసు పెండ్లి పీట; మీద శ్రీ- రామ సరస.
 ఆది లక్ష్మి యైన సీ-; తమ్మ నునిచి రీ-
 నాట మైన కంద నంపు; మేటి కందె యందు నిల్చి
 గాట మైన పసిడి గో-; కళ్ళు బట్టి కా-
 రాజ నములు యిప్పు పువ్వు; రాజ నములు మంచి పునుగు
 మేలు కొండ రాజ నములు; మేలు వంక లూ-
 కంది యందు నాడ నునిచి; కొట్టు, మూలు దంచి రపుడు
 కంద రదన తెల్ల నవ్వు; కొనుచు జెలగు చూ-

feet. Similarly songs like 'ēla,' 'Jōla,' 'lāli,' 'mēlkolupu,' 'Mangalam,' 'Būjamubanti' may be brought under this category.²¹

21. నేర్ + నేర్ నేర్ + నేర్ నేర్ + నేర్. నేర్ + నేర్

సువవి

సువవి

రా మ

చన్ద్ర.

సువవి

సువవి

కీర్తి

సాన్ద్ర.

నేర్ + నేర్ నిరై + నేర్ నేర్ + నేర్ నేర్ + నేర్

రాజ

నములు

ఇప్ప

పువ్వు,

నేర్ + నేర్

నిరై + నేర్

నేర్ + నేర్

నిరై + నేర్.

రాజ

నలుము

మంచి

పునుగు

ఏల.

భాను వంశ ము-(మూ)న బుట్టి

దాన వ(=వా)కా మీని గొట్టి

పూని మఖము నిర్వహింప, వా, ఓ రామ చంద్ర

మాని వరులు సన్నుతింపం, గాన్.

రాతి నాతి జేసి పురా, రాతి చేతి విల్లు విడిచి

భూని లేంద్రు లెల్ల మెచ్చుగా, ఓరామచంద్ర

సీత నూని వాహ మాడ, వా.

సుగ్రీవ విజయము

యక్షగానము

జోల, నేర్ + నేర్ నిరై + నిరై నేర్ + నేర్ నిరై + నేర్

జోజోచి

దానంద

జోజోము

కుందా

జోజోకృ

పాపాంగ

జోసుంద

రాంగా

లాలి— నేర్ + నిరై నిరై + నిరై నేర్ + నిరై నేర్ + నేర్

లాలిబం

గరుబొమ్మ

లాలిమా

యమ్మా

లాలిము

ద్దులగుమ్మ

లాలిసీ

తమ్మా(మ్మ)

ర

సల

ర

గల

Some kinds of Ragadas according to Lākshanikas like Appa Kavi,²² are formed by this kind of doubling of four-foot single lines. For instance a line of Turagavalgana Ragadha is said to be made up of two lines of Hayaprachara Ragada, and a line or

మేలుకొలుపు—నిరై + నేర్ నిరై + నేర్ నిరై + నేర్ నిరై + నిరై
 బంగారు చెంబుతో పన్నీరు పట్టుకుని
 పణతీరు క్రితవచ్చె మేలు కో
 కేశవ యనినిన్ను వాసి భక్తులు
 వర్ణింపు చున్నారు లే రా—
 వాసవ వందిత కనుదేవందన
 కృష్ణ తెల్లవాగ వచ్చె నూ—

బూజంబంతి—సచ్చంగ గట్టిన పందిళ్ళ క్రింద
 శ్రీకృష్ణ కరుర్చి బూజము బంతి
 తోటయ ద్దాసులె పమిడిప ప్లములూ
 వెండిగి న్నెలతోను వెలసెబూ జమ్మూ

మంగళం-మంగళం-మహారాజ శాహేంద్రు నికి మంగళం—మిగుల
 మహనీయు శీలూని కీ మంగళం
 వనధిగ భీరునికి వనజలో చనునికి, మనసిగ రూపుని కీమంగళం,
 తంజాపురింద్రునికి తరుణీపాం చాలునికి, మంజుల భావణునికీ మంగళం
 వాసవ నిభునికి వరసాహిత్య భోజునికి, మాళాసా రాజేంద్రు నికి మంగళం

22. హయప్రచారము—

బుతువిరామ, నినులునల్పు, రతుకనొక్క యంభుచెల్వ, దనరహయత
తురగవల్లన—ఇరవుల హయప్రచార, మినుమడించి కృశులజెప్ప
 గురువిదూరి తాగ్నివరణ, తురగవల్లనాభ్యమొప్పు
విజయమంగళం—తురగవల్లనంబురెంటి, తోడ విజయమంగళంబు
ద్విరదగతి—కరమొప్పుపంచలఘు, గణచతుష్టయముచే
 విరమంబురెంటిపై, ద్విరదగతి పేరిచే
విజయభద్రము—ద్విరదగతి రెట్టింప, విజయభద్రముచెల్లు
 విమగపూజితనామ, వేదసన్నతనామ

a pāda of Vijayamangala ragada is made up of two lines of Turaga valguna. Vijayabhadra is formed by doubling of the line of Dviradagati Ragada. These Ragadas are of various kinds, and they are said to be a kind of *Vaitāliyās* by Appa Kavi, by which musical compositions in praise of somebody—a God or a King, are

సీ. “తుదనేనులఘువులు—తోలగించిచదివినద్రిపుటకు వృషభగతిపదయుగము,
లలిగడపలనొక్క, లఘువుమానిన జంనె, మనుద్విరదగతిసమపదయుగము
గురుతగు రచ్చెరకుడుగగ వల్లనా, హ్వయమేకతాళి యా మధురగతిగి
సంఘికీర్వదినాలుగుటతాళమునమాత్ర, లోలినిశ్రాంతి పద్నాలుగింటఁ
తే. దెలియనర్థంబు నర్థచంద్రికలుపీట
యక్షగానప్రబంధంబు లతుకవచ్చు
రగడభేదంబులిపియండు గన్గగవీండు
లవితనిజనేవకస్తోమ యభిధామ”

(అప్ప. 4 అ)

సేర్ + సేర్	నిరై + నిరై	సేర్ + సేర్	నిరై + నిరై
నాయు	మెలుగక	చంపి	తివిగర
సేర్ + సేర్	సేర్ + నిరై	సేర్ + సేర్	సేర్ + నిరై
నాధ	పాపము	గట్టు	కొంటిప

బోయ వింతియె కాక నీవొక భూమి పతి వా—

బ్రాతీయయ్యెనె సకలధరణీ భార నిర్వహణైక భుజునకు

గ్రోతిమాంసం బేల తలచితి క్రూర బుద్ధిక్—

గుమ్మడిపాటకూడ నీరీతిగనేయున్నది—

గుమ్మ డేడే గోపి జేపీ, గుమ్మ డేడే కన్న తల్లి

గుమ్మ డినిపాడ నూప గదవే, అమ్మ గో పెమ్మా—

అమ్మా, గుమ్మ డే డే.

ముచ్చు తనమున వేద ములుగొని, తెచ్చి వెఱచుచు జలధి లోపల

జొచ్చి యున్నా వాని వెంబడి, జొచ్చి జలధి లో—

మత్స్య మైసో మకుని ద్రుంచితి, మగుడ చదువులు బ్రహ్మ కిచ్చితి

అక్ష ణంబున గుమ్మ డనియెడి, మాట నేనెరు గా—

అమ్మా గుమ్మ డే డే

perhaps meant. He also mentions that some of these Ragadas with slight alterations—such as the dropping of certain syllables—can be adjusted to various “tālās” like ‘tripuṭa,’ ‘jampe,’ ‘ēkatāla,’ ‘aṭa tāla,’ and ‘arthachendrika’ which are mostly used in Yakshagana literature. As a matter of fact, it is these musical compositions that are used most profusely in Yakshaganas, though a few Dvipadas, Gītas, and Sīsas—all indigenous metrical compositions of Upajāti type, are also used. It is very rarely that Vrittams like Śārdūla, Utpalamāla and Champakamāla, enter into Yakshagana compositions. Sugrīvavijaya has an ‘Utpalamāla’ at the

వృషభగతిరగడ—

ఇరువది యెనిమిదిలఘువులుపది, యేనిటవి శ్రాంతియుఁగూర్చిన
నిరవగు వృషభగతి పద్యాధిప, యిది వినుమాదగమున ముదమున'

జంపె—భుజవిని రిత్తతాల బుధవిహం గరసాల

రజనీచ రాభీల రామభూపాలా

దివిజనా ర్చనలోల తేనోబ లాభీల

రవివంశ సంఖీల రామభూపాలా.

కరమొప్పుపంచలఘు, గణచతుష్టయముచే

విరుమంబురెంటివై, ద్విరదగతిచేరిచే

విదుమాత్రల గణములు నాలుగు కలసి యొక ద్విరదగతిరగడ పాదమగును.

ఇంసుగడపల నొక లఘువుమానిన జంపెతాళమునకు సరియగును.

ఏకతాళి—ముక్కులు చెక్కులు మూపులు వీపున్

ప్రక్కలు పిక్కలు బరులును దరులుకొ.....

ఎక్కువ తక్కువ నింత యులే కక

ఒక్కరూపమున నున్నవి చూడక

నాలుగుమాత్రలునాటినగణములు—గలసినమధురగతిరగడ

అటతాళము—ఎల్లలోకము, లేలునట్టిను రేంగ్రు నకు బుట్టి న

బల్లిమండవునీవుమనుజుని బారిబడితే

అర్ధచంద్రికలు—కన్నుల నశ్రులు గ్రమ్మగ వగచుక

జౌరా విధివశ మనిత యూంచుకొ "

అంతనె త్తురుటేరు లంతటనె వచ్చెకొ

రక్కనుని ఘోషములు వెక్కసము లాయెకొ "

వినరాక పోయెంగపి వీరవరు పలుకున్ "

సుగ్రీవవిజయము. యక్షగానము

(రుద్రకవి)

very beginning, Tyagaraja's 'Naukabhanga' has a few of these Vrittams here and there, and others like 'Saharaja vilasa' by Seshachelapati, either at the end or at the beginning.

We have seen that all the above types of Ragadas and musical compositions used in Yakshagana literature are all four-footed lines, doubled into single ones and can be easily compared with the 'ahavalpā' of Tamil. In some other indigenous metrical composition, each line is due to the doubling of a three-footed line like the 'Madhyākara' in Telugu. A line of two Indra ganas and a Surya gana when doubled becomes one pāda of this Madhyākara.²³ Thus it appears that most of the indigenous metres started with lines of three or four feet or even perhaps of two feet (Indra ganas) as in the case of some children's songs.²⁴ These when doubled and bound by Yati in the single line and by prasa with other three lines, formed the Upajati group of verses which were mainly used in the popular literature of the masses, otherwise called the Desi literature in Telugu. It was the literature in Sanskritic or Tatsama style, which was brought into vogue by the time of Nannayya and which persisted after him, that was responsible for the neglect of this popular literature in the country, and for the creation of a strong orthodox opinion which is held even now by some people, that Nannaya was the originator of Telugu language and literature. The credit of having revived this Desi literature and developed some new branches of Telugu literature that have become the most characteristic features of the modern age in Telugu, goes to the Telugu kings that ruled the kingdoms outside the Telugu country. All glory to them !

23. మనువుగారై బొసంబుగూర్చి—మూటివైవిరమంబునిల్చి
చననిండ్లయుగళంబుమీద—జలజరిపునొక్కనిజేర్చి
యినుచుడించిన నాటుగణము—లెననినొక్కపాదంబు
దనరవక్కాణించినంత—దగునిట్లుమధ్యాక్కరంబు "

(అప్ప. 4 ఆ)

24. కాళ్ల గజ్జ కంకాణమ్మ
వేగుల్ చుక్క, వెలగ మొగ్గ
మొగ్గ కాదు, మోట్కినీరు
నీరుకాదు, నిమ్మలీనాయి.

KAVIJIHVĀBHANDHANA

By

H. SESA AYYANGAR.

The text of 'Kavijihavābhandhana' was published in the "Annals," Vol. III, Pt. 2. The publication of the critical Introduction was begun in Vol. IV, Pt. 1. The last portion of the Introduction is presented in this number.

An attempt is made in the Introduction to the work to point out the difference between *vaḍi* and *prāsa* in Kannada prosody and also to compare them with the corresponding metrical elements in the Telugu prosody.

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In the last few pages, the forms and significations of some rare Kannada words occurring in Pampa's works are determined with reference to their usage in the works of the other great poets of old Kannada.

ಕರಿಸಿರುವರು. ಪದ್ಯಾರ್ಥವೂ ಪಾದಾಂತ್ಯವಾಗುವುದರಿಂದ ಪದ್ಯಾರ್ಥಯತಿಯೂ ಇದರಲ್ಲೇ ಐಕ್ಯವಾಗುವಕಾರಣ ಪಾದಾಕ್ಷರಗಳಲ್ಲಿ ನಿಲ್ಲಿಸತಕ್ಕ ಯತಿಯನ್ನು ಮಾತ್ರ! ಈ ಪಂಗಡದವರು ಅಂಗೀಕರಿಸುವುದಿಲ್ಲ¹ ಎಂದು ತಾತ್ಪರ್ಯವು. ಭರತಾದಿಗಳು ಯಾವ ಬಗೆಯ ಯತಿಯನ್ನೂ ಅಂಗೀಕರಿಸಿಯೇ ಇಲ್ಲ. ಈ ಯತಿಯು ವೃತ್ತಸ್ವರೂಪಕ್ಕಿಂತ ಭಿನ್ನವಾಗಿದ್ದರೂ ಅಲಂಕಾರಗ್ರಂಥಗಳಲ್ಲಿ ಎಂದರೆ ಕಾವ್ಯಲಕ್ಷಣಗ್ರಂಥಗಳಲ್ಲಿ ಪ್ರತಿಸಾದ್ಯವಾಗುವ ಗುಣಾಲಂಕಾರರೀತಿಗಳಿಗಿಂತಲೂ ಅಂತರತರ ಧರ್ಮವುಳ್ಳುದಾದುದರಿಂದ ಅಲಂಕಾರಿಕರು ಇದರ ಸ್ವರೂಪವನ್ನು ಮಾತ್ರ ಹೇಳಿ ಇದರ ವಿಶೇಷ ಸ್ವರೂಪವನ್ನು ಭಂದಶ್ಯಾಸ್ತ್ರದಲ್ಲಿ ತಿಳಿದುಕೊಳ್ಳಬೇಕೆಂದೂ, ಇದನ್ನು ಅತಿಕ್ರಮಿಸುವುದು ದೋಷವೆಂದೂ ಹೇಳಿರುವರು. ಈ ಯತಿಯು ಭಂದಸ್ಸಿಗೆ ಮಾತ್ರ ಸಂಬಂಧಿಸಿರುವುದರಿಂದ ಇದರ ಸ್ವರೂಪವನ್ನೂ, ಪ್ರಯೋಜನವನ್ನೂ, ಸ್ಥಾನಗಳನ್ನೂ ಭಂದಶ್ಯಾಸ್ತ್ರಜ್ಞರು ಭಂದಶ್ಯಾಸ್ತ್ರದಲ್ಲಿ ಭಂದೋಲಕ್ಷಣಗಳನಡುವೆ ಸೇರಿಸಿ ಹೇಳಿರುವರು. ಇಷ್ಟರಿಂದಲೇ ಯತಿಯು ಭಂದಸ್ವರೂಪಕ್ಕೆ ಸೇರಿದಂತೆ ಆಗಲಿಲ್ಲ. ಏಕೆಂದರೆ ಪಾದಗಳ ಮತ್ತು ಪಾದಗಳಲ್ಲಿಯ ಗುರುಲಘುಗಳ ನಿಯಮವೇ ಭಂದಸ್ಸಿನ ಸ್ವರೂಪವು. ಈ ಯತಿಯಾದರೋ ಭಂದಸ್ಸಿನ ಪಾದಗಳಲ್ಲಿ ಅಕ್ಷರಗಳ ವಿರಾಮಾತ್ಮಕಕ್ರಿಯೆಯು, ಅದುದರಿಂದ ಇದಕ್ಕೂ ವೃತ್ತಸ್ವರೂಪಕ್ಕೂ ಯಾವ ಸಂಬಂಧವೂ ಇಲ್ಲವೆಂದು ಸ್ಪಷ್ಟವಾಗಿಯೇ ಇರುವುದು. ಅದರಿಂದ² ಅಲಂಕಾರಿಕರು ಭಂದಸ್ಸಿನ ಪಾದಗಳಲ್ಲಿ ನಿಯತವಾದ ಸ್ಥಾನದಲ್ಲಿ ನಿಲ್ಲಿಸತಕ್ಕ ಈ ಯತಿಯನ್ನು ಮೀರುವುದು ದೋಷವೆಂದು ಭಿನ್ನಯತಿಕವೆಂಬ ಕಾವ್ಯದೋಷದಲ್ಲಿ ಮಾತ್ರ ಇದನ್ನು ಪರಿಗಣಿತಮಾಡಿರುವರಲ್ಲದೆ ಈ ಯತಿಯ ವಿಶೇಷ ಲಕ್ಷಣವನ್ನು ಹೇಳಲಿಲ್ಲ. ಅದುದರಿಂದಲೇ ಭಂದಶ್ಯಾಸ್ತ್ರಜ್ಞರು ಈ ಯತಿಯ ಸಾಮಾನ್ಯವಿಶೇಷಲಕ್ಷಣಗಳನ್ನು ತಂತಮ್ಮ ಭಂದಶ್ಯಾಸ್ತ್ರಗಳಲ್ಲಿ ಹೇಳಿರುವರು.

ಕನ್ನಡದಲ್ಲಿ ಈ ವಿಚ್ಛೇದರೂಪವಾದ ಯತಿಯ ಸ್ವರೂಪವನ್ನು ಕರ್ಣಾಟಕ ಭಂದೋಗ್ರಂಥವಾದ ಭಂದೋಂಬುಧಿಯನ್ನು ಬರೆದ ನಾಗವರ್ಮನು ಅಂಗೀಕರಿಸಿ ಅದರ ಲಕ್ಷಣವನ್ನು ತನ್ನ (ಪು. ೧೫.) ಗ್ರಂಥದಲ್ಲಿ—

1. ಯತಿರ್ಜಡೈಷ್ಠವಿಶ್ರಾಮಸ್ಥಾನಂ ಕವಿಭಿರುಚ್ಯತೇ |
ಸಾ ವಿಚ್ಛೇದವಿರಾಮಾದ್ಯೈಃ ಪದೈರ್ವಾಚ್ಯಾ ನಿಜೇಚ್ಛಯಾ ||
ಕೃಚಿಚ್ಛಂದಸ್ಯಾಸ್ತೇ ಯತಿರಭಿಹಿತಾ ಪೂರ್ವಕೃತಿಭಿಃ |
ಪದಾಂತೇ ಸಾ ಶೋಭಾಂ ವ್ರಜತಿ ಪದಮುಧೈಃ ತ್ಯಜತಿ ಚ ||

ಶುಕ್ಲಾಂಬರಾದಯಸ್ತು ಪದಾಂತ ಏವ ಯತಿಮಾಹುಃ, ಭರತಾದಯಸ್ತು ಯತಿಮೇವ ನೇಚ್ಛಂತಿ (ವೃ. ರ. ನ್ಯಾ. ೮, ೧. ಪ. ೧೨) ಶ್ಲೋಕಮಾಂಡವ್ಯಮುಖ್ಯಾಸ್ತು ನೇಚ್ಛಂತಿ ಮುನೋಯತಿ ||

ಇತ್ಯಾದಿ ಭಟ್ಟಿಃ ಸ್ವಗ್ರಂಥೇ ಗುರುರ್ಮೇ ಪುರುಷೋತ್ತಮಃ ||

2. ಯತಿಭಂಗಮರ್ಥಶೂನ್ಯಂ... ಕವಿರಾಜಮಾರ್ಗ. (ಪರಿ ೧-೫೦.)

ಯತಿಯೆಂಬುದು ಗಣನಿಯತಂ |
 ಪ್ರತೀತಮುಸಿದಾರ್ಥಮಂತದಂ ದಾಂಟಲ್ಯಾ ||
 ಯತಿ ಕಿಡುಗುಂ ದಾಂಟದೊಡಾ |
 ಯತಿ ಕಿಡೆ ಕವಿತಾಭಿಮಾನಮೇನೆಸೆದಪುದೇ ||

ಎಂದು ಯತಿಯನ್ನು ನಿಯತವಾಗಿ ಅಂಗೀಕರಿಸಿರುವನು. ಕಾವ್ಯಕಲಾ
 ನಿಧಿಯವರಿಂದ ಮುದ್ರಿತವಾಗಿರುವ ಭಂದೋಂಬುಧಿಗ್ರಂಥದಲ್ಲಿ—

ಯತಿಯೆಂಬುದು ಗಣನಿಯಮ |
 ಪ್ರತೀತಮೆಂದರೆಬರೊಲ್ವರಂತದನೆ ಕೆಲರ್ ||
 ಶ್ರುತಿಸುಭಗಂ ಸ್ವಚ್ಛಂದಂ |
 ಯತಿಯೆಂದರ್ ಕಪಿಲಪಿಂಗಳಾದಿಗಳೊಲ್ಲರ್ ||

ಎಂದು ಕೆಲವರ ಮತದಲ್ಲಿ ಈ ಬಗೆಯ ಯತಿಯು ಐಚ್ಛಿಕವೆಂಬುದನ್ನೂ ತಿಳಿಸುವ
 ಮತ್ತೊಂದುಪದ್ಯವೂ ಉಂಟು. ಕನ್ನಡದ ಕವಿರಾಜಮಾರ್ಗವೆಂಬ ಅಲಂಕಾರಗ್ರಂಥದಲ್ಲಿ—

ಯತಿಯೆಂಬುದುಸರ್ವ ತಾಣಂ |
 ಕೃತಾಸ್ವದಂ ವೃತ್ತಜಾತಿಪದಪದ್ಧತಿಯೊಳ್ ||
 ಸತತಂ ಭಂದೋವಿದಿತ |
 ಪ್ರತೀತಶಾಸ್ತ್ರೋಕ್ತಮಾರ್ಗದಿಂದಜಾವುದದಂ || ”

ಎಂದು ಯತಿಲಕ್ಷಣವನ್ನು ಸಂಗ್ರಹವಾಗಿ ತಿಳಿಸಿ ಇದರ ವಿಶೇಷವಿಚಾರವನ್ನೂ,
 ಎಂದರೆ ಯಾವಯಾವ ವೃತ್ತಜಾತಿಗಳಲ್ಲಿ ಎಲ್ಲಿಲ್ಲಿ ಯತಿಸ್ಥಾನವನ್ನು ಗ್ರಹಿಸಬೇಕೆಂಬುದನ್ನೂ
 ಭಂದಶಾಸ್ತ್ರದಲ್ಲಿ ಹೇಳಿರುವಂತೆ ತಿಳಿದುಕೊಳ್ಳಬೇಕೆಂದು ಹೇಳಿ ಈ ಯತಿಯನ್ನು ವಿಲಂಘಿ
 ಸುವುದು

“ ಯತಿಭಂಗಮರ್ಥಶೂನ್ಯಂ.....ಪ್ರಾಣತ್ಯಾಗಮನಾಗಿಸುಗುಮನುಳಕೃತಿ
 ವಧುಗನಿತುಂ || ” (ಪು. ೧೫. ಪ. ೬೯.೭೦.) ಎಂದು ಕಾವ್ಯದೋಷಗಳಲ್ಲಿ ಮಹಾದೋಷ
 ವೆಂದು ಪರಿಗಣಿಸಿ ಮುಂದೆ

ದೋಷಮನೆ.....ಪೂರ್ವಾಚಾರ್ಯರ್ ||

1 ದೇಸಿಯೆನೆ ನಿಘಂಟು ಖಂಡ | ಪ್ರಾಸಮನತಿಶಯಮಿದೆಂದು ಯತಿಯು ಮಿಕ್ಕರ್ ||
 (ಪು. ೧೬. ಪ. ೭೫.)

1. ದೇಸಿಯೆಂದು ದೇಶಭಾಷಾಮರ್ಯಾದೆ (ಸಂಸ್ಕೃತಭಾಷಾಮರ್ಯಾದೆಗೆ ಸಂಬಂಧಿಸಿದಿರುವುದು.) ಇದು ಎಲ್ಲಾ ದ್ರಾವಿಡಭಾಷೆಗಳಲ್ಲಿಯೂ ಕಂಡುಬರುವುದು.

ಎಂದು ಕನ್ನಡ ಭಂದಸ್ಸುಗಳ ವೃತ್ತಜಾತಿಗಳಲ್ಲಿ ದ್ವಿತೀಯಾಕ್ಷರಪ್ರಾಸು ಅತಿ ಮುಖ್ಯವಾದುದರಿಂದ ಅದನ್ನು ನಿರ್ವಹಿಸುವುದಕ್ಕಾಗಿ ಕನ್ನಡದ ಪೂರ್ವಾಚಾರ್ಯರು ಯತಿವಿಲಂಘನವನ್ನು ಅಂಗೀಕರಿಸಿರುವರು ಎಂದು ಹೇಳಿ ಈ ಯತಿವಿಲಂಘನ ದೋಷಾಭಾವವನ್ನು ಸಮರ್ಥಿಸಲು 'ದೋಷವು ಕೆಲವು ಸಂದರ್ಭಗಳಲ್ಲಿ ಗುಣವಾಗಿ ಪರಿಣಮಿಸುವುದು' ಎಂಬ ನ್ಯಾಯವನ್ನು ತೋರಿಸಿ ಮತ್ತೆ

ಅಂತುಂ ಯತಿಯಂ ಪೇಱ್ಗಾ |

ಪಂತಾದ್ಯದೊಳಲಸದಾರ್ಯೊಳ್ ಕಂದದೊಳಂ ||

ಸಂತಂ ದ್ವಿತೀಯಪಾದಗ |

ತಾಂತದೊಳಕ್ಕುಂ ಚತುಷ್ಟದೀಪದವಿಗಳೊಳ್ || (ಪು. ೧೬. ಪ. ೭೭.)

ಎಂದು ಯತಿಯನ್ನು ಹೇಳಲೇಬೇಕಾಗಿರುವ ವೃತ್ತಗಳನ್ನು ನಿಯಮಮಾಡಿ ಹೇಳಿರುವನು ಶಬ್ದಮಣಿದರ್ಪಣವೆಂಬ ಕರ್ಣಾಟಕವ್ಯಾಕರಣಗ್ರಂಥವನ್ನು ಬರೆದಿರುವ ಕೇಶಿರಾಜನು ತನ್ನ ಗ್ರಂಥದ ಕೊನೆಯಲ್ಲಿ ಕನ್ನಡಭಾಷೆಯ ಕೆಲವು ಅಸಾಧಾರಣಲಕ್ಷಣವನ್ನು ಹೇಳುವಾಗ "ಗಮಕಸಮಾಸದಿಂ.....ಯತಿವಿಲಂಘನದಿಂದಲಿ ಕನ್ನಡಂ" ಎಂದು ಯತಿವಿಲಂಘನವು ಕನ್ನಡಕ್ಕೆ ಅಸಾಧಾರಣಲಕ್ಷಣವೆಂದು ಹೇಳಿರುವನು. ಕವಿರಾಜಮಾರ್ಗಕರ್ತೃವು ಯತಿಲಕ್ಷಣವನ್ನೂ, ಯತಿವಿಲಂಘನವು ದೋಷವೆಂಬುದನ್ನೂ ಸಂಸ್ಕೃತಕಾವ್ಯದೋಷಗಳನ್ನು ಹೇಳುವ ಸಂದರ್ಭದಲ್ಲಿ ಹೇಳಿರುವುದರಿಂದ ಇದು ವಿಚ್ಛೇದರೂಪವಾದ ಯತಿಯೆಂದೇ ನಿರ್ಧರವಾಗುವುದು. ನಾಗವರ್ಮನು ಹೇಳಿರುವುದೂ ಈ ವಿಚ್ಛೇದರೂಪವಾದ ಯತಿಯೇ ಆಗಿರುವುದು. ದರ್ಪಣಕಾರನು ಹೇಳಿರುವ ಯತಿವಿಲಂಘನದೋಷವೂ ಕವಿರಾಜಮಾರ್ಗಕರ್ತೃವು ಹೇಳಿರುವ.....ಖಂಡಪ್ರಾಸಮಿದತಿಶಯಮನೆ.....ಯತಿಯುಂ ಮಿಕ್ಕರ್ ಎಂಬ ವಿಷಯದ ಅನುವಾದವಲ್ಲದೆ ಮತ್ತೆ ಬೇರೆಯಲ್ಲ.



ಯತಿಪರ್ಯಾಯವಾದ ವಡಿ (ವಳಿ) ಶಬ್ದದ ವೃತ್ತಪ್ರತಿ ಮತ್ತು ಅದರ ಅರ್ಥವಿಚಾರ

ಸಾಮಾನ್ಯವಾಗಿ ವೃತ್ತಜಾತಿಗಳ ಪ್ರತಿಯೊಂದು ಪಾದಗಳಲ್ಲಿಯೂ ಸಾದಾಂತ ಪದ್ಯಾರ್ಥಗಳಲ್ಲಿಯೂ ಉಸಿರಿನ ಸುದಾರಣೆಗಾಗಿ ಭಂದಸ್ಸಿನ ಅಕ್ಷರಗಳನ್ನು ನಿಲ್ಲಿಸಿ ಉಚ್ಚರಿಸುವುದಕ್ಕೆ ವಿಚ್ಛೇದವೆಂದೂ, ಇದಕ್ಕೆ ಯತಿಯೆಂದು ಸಂಕೇತವೆಂದೂ ಸಂಸ್ಕೃತ ಭಂದಶ್ಚಾಸ್ತ್ರಜ್ಞರು ಸ್ವೀಕರಿಸುವುದನ್ನೇ ಪ್ರಾಚೀನ ಕರ್ಣಾಟಕಭಂದಶ್ಚಾಸ್ತ್ರಜ್ಞರೂ ಅಂಗೀಕರಿಸಿರುವರೆಂದೂ ಹಿಂದೆ ನಿರೂಪಿತವಾದಂತಾಯಿತು. ಇನ್ನು ಕರ್ಣಾಟಕಾಂಧ್ರಭಾಷೆಗಳಲ್ಲಿ ಈ ಯತಿಶಬ್ದದ ಪರ್ಯಾಯವಾಗಿ ಪ್ರಯೋಗಿಸಲ್ಪಡುತ್ತಿರುವ ವಡಿ (ವಳಿ) ಶಬ್ದದ ವೃತ್ತಪ್ರತಿಯನ್ನೂ, ಅರ್ಥವನ್ನೂ ವಿಚಾರಮಾಡತಕ್ಕದ್ದು ಅವಸರಪ್ರಾಪ್ತವು.

ವಡಿ (ವಳಿ) ಎಂಬ ಶಬ್ದವಾಗಲಿ, ಇದರಿಂದ ವಾಚ್ಯವಾಗುವ ಅರ್ಥದ ವ್ಯವಹಾರವಾಗಲಿ ಪ್ರಾಚೀನಕಾಲದಿಂದಲೂ ಕನ್ನಡದಲ್ಲಿ ಭಂದಶ್ಯಾಸ್ತ್ರದಲ್ಲೂ, ಕಾವ್ಯಗಳಲ್ಲೂ ಕಂಡುಬರುವುದಿಲ್ಲ. ಹದಿನಾರನೆಯ ಶತಮಾನದ ಉತ್ತರಾರ್ಧದಲ್ಲಿ ಕನಕದಾಸನು ಮಾತ್ರ ತನ್ನಿಂದ ರಚಿತವಾದ ಮೋಹನತರಂಗಿಣಿ ಯೆಂಬ ಸಾಂಗತ್ಯಗ್ರಂಥದ ಪೀಠಿಕೆಯಲ್ಲಿ

“ ವಡಿಪ್ರಾಸನೇಮವುಚಿತಾರ್ಥಲಕ್ಷಣ | ವಿಡಿಕಿಱಾದಿಹ ಭಾವಚಿತ್ರ ||

ನುಡಿ ತಪ್ಪಿದೊಡೆ ತಿರ್ದುವುದೆನ್ನಯ ಸಂ | ಗಡಿಗರು ಸಲೆ ಬಲ್ಲವರು (೧-೧೯) || ”

ಎಂದು ‘ತಾನು ಹೇಳುವಿಕಾವ್ಯದಲ್ಲಿ ವಡಿಪ್ರಾಸಾದಿಗಳಲ್ಲಿ ತಪ್ಪಿದ್ದರೆ ಅದನ್ನು ನನ್ನಂತಹ ಕವಿಗಳು ತಿದ್ದುವುದು’ ಎಂದು ಪ್ರಾರ್ಥಿಸುವ ಸಂದರ್ಭದಲ್ಲಿ ವಡಿಶಬ್ದವನ್ನು ಹೇಳಿರುವನು. ಸುಮಾರು ೧೮ ನೆಯ ಶತಮಾನದಲ್ಲಿ ಹುಟ್ಟಿರುವುದೆಂದು ತಿಳಿದುಬಂದಿರುವ ನಂದಿಯ ಭಂದಸ್ತೆಂಬ ಕನ್ನಡ ಭಂದೋಗ್ರಂಥದಲ್ಲಿ ವಡಿಶಬ್ದದ ಲಕ್ಷಣವೂ ಈ ಲಕ್ಷಣವನ್ನನುಸರಿಸಿರುವ ಲಕ್ಷ್ಯಪದ್ಯಗಳೂ ದೊರಕುವುವು. ಇವೆರಡು ಗ್ರಂಥಗಳನ್ನು ಬಿಟ್ಟರೆ ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ಈ ಶಬ್ದದ ಅಥವಾ ಈ ಪದ್ಧತಿಯ ವಿಷಯವೇ ಕಂಡುಬರುವುದಿಲ್ಲ.

ಆಂಧ್ರಭಾಷೆಯಲ್ಲಿ ದೊರಕಿರುವ ಮೊತ್ತಮೊದಲನೆಯ ಕಾವ್ಯವಾದ ಭಾರತ (ನನ್ನಯಕವಿರಚಿತ) ದಲ್ಲಿಯೇ ಈ ವಡಿಯ ಪದ್ಧತಿಯು ನಿಯಮದಿಂದ ಅಂಗೀಕೃತವಾಗಿದೆ. ಮತ್ತು ಮೊತ್ತಮೊದಲನೆಯ ಆಂಧ್ರಭಂದೋಗ್ರಂಥವಾದ ಕವಿಜನಾರ್ತ್ರಯದಲ್ಲೂ ಈ ವಡಿಯ ಲಕ್ಷಣ ಮತ್ತು ಇವುಗಳ ಭೇದಗಳು ಇವನ್ನು ಹೇಳಿದೆ. ತಮಿಳುನಲ್ಲಿಯೂ ಈ ವಡಿಯ ಪದ್ಧತಿಯು ಮೋನೈ ಎಂಬ ಸಂಜ್ಞೆಯಿಂದ ತಮಿಳುನ ಪದ್ಯಗ್ರಂಥಗಳು ಹುಟ್ಟಿದಂದಿನಿಂದಲೇ ಬಳಕೆಯಲ್ಲಿ ಬಂದಿರುವುದು. ಸಂಸ್ಕೃತಸಾಹಿತ್ಯದಲ್ಲಾದರೋ—ಕಾವ್ಯ ಲಕ್ಷಣ ಭಂದೋಗ್ರಂಥಗಳಲ್ಲಿ—ಇದರ ಸೊಲ್ಲೇ ಕಂಡುಬರುವುದಿಲ್ಲ. ಇದರಿಂದ ವಡಿ (ವಳಿ)ಯ ಉಪಜ್ಞವು ಆಂಧ್ರಭಾಷಾಭಿಜ್ಞರದೇ ಎಂಬುದರಲ್ಲಿ ಸ್ವಲ್ಪವೂ ಸಂದೇಹವಿಲ್ಲ. ಈ ಆಂಧ್ರಭಾಷೆಯ ಸಾಹಚರ್ಯ ಮತ್ತು ಸಂಸ್ಕಾರ ಇವುಗಳಿಂದ ಕನ್ನಡಸಾಹಿತ್ಯದಲ್ಲಿಯೂ ಕೆಲವು ದಿವಸಗಳಿಂದ ಈಚೆಗೆ ಇದರ ಪದ್ಧತಿಯು ಸಂಕ್ರಾಂತವಾಗಿರುವುದು.

ವಡಿಶಬ್ದಾರ್ಥ.

ವಡಿಶಬ್ದವು ಸಂಸ್ಕೃತಭಾಷೆಯ ಯತಿಶಬ್ದದ ಪರ್ಯಾಯವಾದರೂ ಅದರ ಅರ್ಥಕ್ಕಿಂತಲೂ ಇದರ ಅರ್ಥವು ಭಿನ್ನವಾಗಿರುವುದು. ಸಂಸ್ಕೃತದಲ್ಲಿ ಭಂದಸ್ತಿನ ಪಾದಗಳ ಅಕ್ಷರವಿಚ್ಛೇದಸ್ಥಾನಕ್ಕೆ ಯತಿಯೆಂದು ಸಂಕೇತವಿದ್ದರೆ ಕರ್ಣಾಟಕಾಂಧ್ರಭಾಷೆಗಳಲ್ಲಿ ಇದರ ಪರ್ಯಾಯವಾದ ವಡಿಶಬ್ದಕ್ಕೆ ವಿಚ್ಛೇದಸ್ಥಾನದಲ್ಲಿ ಪಾದದ ಆದ್ಯವರ್ಣದ ಅಥವಾ ತತ್ಸದೃಶವಾದ ವರ್ಣದ ಆವೃತ್ತಿ ಎಂಬ ವಿಶೇಷಾರ್ಥವೂ ಸ್ವೀಕೃತವಾಗಿರು

ವುದು. ಇದನ್ನೇ ಅಂಧ್ರಭಂದೋಗ್ರಂಥಕರ್ತೃವಾದ ಭೀಮಕವಿಯು ತನ್ನ ಕವಿಜನಾ ಶ್ರಯವೆಂಬ ಭಂದೋಗ್ರಂಥದಲ್ಲಿ—

1 ಚರಣಾದ್ಯಕ್ಷರಮೇ ವಡಿ |
ಚರಣಂಬುದ್ವಿತೀಯವರ್ಣಸಮಿತಿಯೆ ಪ್ರಾಸಂ ||
ಬರಯಗಪ್ರಾಸಂಬೊಕ್ಕಟೆ |
ಚರಣಂಬುಲ ವಳ್ಳು ವೇಱಿ ಜಗತಿಂ ಚೆಲ್ಲು ||

ಎಂದು ಹೇಳಿರುವನು. (ಕವಿಜನಾ-ಪು. ೧೦. ಪದ್ಯ ೬೧)

ಕವಿಜಿಹ್ವಾಬಂಧನದಲ್ಲಿಯೂ ಈಶ್ವರಕವಿಯು

ವರಪದ್ಯಗಳ ಮೊದಲ |
ಕ್ಷರವದು ವಡಿ ಯೆನಿವುದವರ ವೆಸರೆನೆ ಪದ್ಯಂ ||
ಗರುಡಂ ಸಾರಗ ಹಂಸಗ |
ಳಱಿಯಲ್ ಪರಮಾರ್ಥ ಕಾಕವಡಿಗಂ ವರ್ಣಂ ||

ಕವಿಜಿ. ಪು. ೨೨. ಪಂ. ೧೪೪.

ಎಂದು ವಡಿಯ ಲಕ್ಷಣವನ್ನು ಹೇಳಿರುವನು. ಅದುದರಿಂದ ವಡಿಯೆಂಬುದು ಕರ್ಣಾಟಕಾಂಧ್ರಭಾಷೆಗಳಲ್ಲಿ ಯತಿಯೆಂದೂ ವ್ಯವಹರಿಸಲ್ಪಟ್ಟಿರುವುದಲ್ಲದೆ ಸಾಮಾನ್ಯವಾದ ವಿಚ್ಛೇದಸಂಜ್ಞೆಯುಳ್ಳ ಯತಿಗಿಂತ ಒಂದೇ ಪಾದದಲ್ಲಿ ಆ ಪಾದದ ಅದಿವರ್ಣವಾಗಲಿ, ಆ ವರ್ಣಕ್ಕೆ ಸದೃಶವಾದ ವರ್ಣವಾಗಲಿ ಯತಿಸ್ಥಾನದಲ್ಲಿ ಅವೃತ್ತವಾಗಿ ಬರುವುದೆಂಬ ವಿಶೇಷಲಕ್ಷಣವನ್ನೂ ಪಡೆದಿರುವುದೆಂದು ಹೇಳಿದಂತಾಯಿತು. ವಡಿಯೆಂಬ ಶಬ್ದವು ಅಡಿಯಲ್ಲಿ ತೆಲುಗುಭಾಷೆಯಲ್ಲೇ ವ್ಯವಹಾರದಲ್ಲಿರುವುದರಿಂದ ಇದರ ವಿಷಯದಲ್ಲಿ ಅಂಧ್ರವಿಮರ್ಶಕರ ಅಭಿಪ್ರಾಯವನ್ನು ನಾವು ಮೊದಲು ವಿಚಾರಮಾಡೋಣ. ೨ ಮ|| ರಾ|| ರಾಮಯ್ಯಪಂತುಲುಗಾರು ಕವಿಜನಾಶ್ರಯದ ಪೀಠಿಕೆಯಲ್ಲಿ “ವಡಿಯೆಂಬುದು ಯತಿಶಬ್ದದ ಪರ್ಯಾಯಪದವಾಗಿ ತೆಲುಗುಭಾಷೆಯಲ್ಲಿ ವ್ಯವಹರಿಸಲ್ಪಡುವುದು. ಇದರ ವ್ಯುತ್ಪತ್ತಿಯು ಊಹ್ಯವಾದುದು. ವಡಿಯೆಂಬುದು ವಳಿಯೆಂದೂ ವ್ಯವಹರಿಸಲ್ಪಡುವುದು. ಇದು ತಮಿಝ್ (ಅರವ) ಭಾಷೆಯ ವಱಿ-(ದಾರಿ-ಮಾರ್ಗ) ಎಂಬ ಶಬ್ದದ ಸಂಬಂಧವುಳ್ಳದೆಂದು ನನ್ನ ಅಭಿಪ್ರಾಯವು. ಯತಿ, ವಿರತಿ ಮೊದಲಾದಪರ್ಯಾಯಪದದೊಡನೆಯೇ ಇದನ್ನೂ ಸೇರಿಸಿ ವ್ಯವಹರಿಸಿದರೂ ಇದಕ್ಕೆ ಲಾಕ್ಷಣಿಕವಾದ ಅರ್ಥವನ್ನು ತೆಲುಗಿನವರು

1. ಅದ್ವೈತವಳಿ-(ಅಂಧ್ರಶಬ್ದಚಿಂತಾಮಣಿ) ಚರಣಾದ್ಯಕ್ಷರಮೇ ವಡಿ (ಕವಿಜನಾಶ್ರಯ) ಪಾದಪ್ರಥಮಾಕ್ಷರಮುತ್ಪಾದಿತಮಗುವಳಿಯನಗ (ಕಾವ್ಯಾಲಂಕಾರ ಚಿಂತಾಮಣಿ) ವಾಸನಗಲಮೊದಲಿ ಪ್ರಾಯಿ ವಡಿಯನ ಬರಗು (ಭಂದೋದರ್ಪಣ)

೨. ಕವಿಜನಾ. ಮುನ್ನುಡಿ-ಪು. ೫, ಮತ್ತು ಅನಂತನ ಭಂದಸ್ತು (ಉಪೋ. ಪು. ೧೧.)

ಇಟ್ಟುಕೊಂಡಂತೆ ಕಂಡುಬರುವುದು. ಯತಿಶಬ್ದಾರ್ಥಕ್ಕಿಂತಲೂ ಇದಕ್ಕೆ ವಿಶೇಷವಾದ ಅರ್ಥವುಂಟೆಂದೂ, ಈ ಸಂದರ್ಭದಲ್ಲಿ ವಳಿ(ವಡಿ)ಗೆ ಬದಲಾಗಿ ಯತಿ, ವರತಿ ಮೊದಲಾದ ಯತಿ ಸರ್ವಾಯಪದಗಳು ವ್ಯವಹರಿಸಲ್ಪಟ್ಟಿರುವುದೆಂದೂ ತೆಲುಗುಲಕ್ಷಣಗ್ರಂಥಗಳಿಂದ ತಿಳಿದುಬರುವುದು. ಸಂಸ್ಕೃತಭಾಷೆಯಲ್ಲಿ ಯತಿಶಬ್ದಕ್ಕೆ ಪಾದಮಧ್ಯದಲ್ಲಿ ವಿಶ್ರಾಂತಿನಾತ್ರವೇ ಅಲ್ಲದೆ ತೆಲುಗುಭಾಷೆಯಲ್ಲಿರುವಂತೆ ಪಾದಮಧ್ಯ ವಿಶ್ರಾಂತಿಸ್ಥಾನದಲ್ಲಿರುವ ಅಕ್ಷರಮೈತ್ರಿಯಲ್ಲ. ಅದುದರಿಂದ ವಡಿ(ವಳಿ)ಯೆಂಬ ತೆಲುಗುಶಬ್ದವು ತೆಲುಗು ಭಂಡಸ್ಸಿನಲ್ಲಿ ವಾಡಿಕೆಯಾಗಿದೆ. ಅಪವಭಾಷೆಯ ವಟು ಎಂಬ ಶಬ್ದಕ್ಕೆ ಮಾರ್ಗವೆಂದು ಅರ್ಥವು. ಪದ್ಯಸಾದದ ವಿಶ್ರಾಂತಿಯನ್ನನುಸರಿಸಿ ಅದು ಎರಡು ಭಾಗವಾದಾಗ ಆ ಭಾಗಗಳಲ್ಲಿ ಮೊದಲಿನ ಭಾಗದ ಅದ್ಯಕ್ಷರವು ಮತ್ತೊಂದುಭಾಗದ ಅದ್ಯಕ್ಷರಕ್ಕೆ ದಾರಿಯನ್ನು ತೋರಿಸುವಂತಿರುವುದರಿಂದಲೂ ಪ್ರಥಮಭಾಗದ ಮೊದಲಕ್ಷರಕ್ಕೂ, ಎರಡನೆಯ ಭಾಗದ ಮೊದಲಕ್ಷರಕ್ಕೂ ಮೈತ್ರಿಯು ಇರಬೇಕೆಂಬ ನಿಯಮವು ಸಂಪ್ರದಾಯಸಿದ್ಧವಾಗಿರುವುದರಿಂದಲೂ ವಡಿ(ವಳಿ)ಯೆಂಬ ಶಬ್ದವು ಮೇಲೆ ತೋರಿಸಿದ ಸ್ಥಳಗಳಲ್ಲಿ ಲಾಕ್ಷಣಿಕಾರ್ಥದಲ್ಲಿ ಪ್ರಯೋಗಿಸಿರುವರೆಂಬುದು ನನ್ನ ಅಭಿಪ್ರಾಯವು“ ಎಂದು ಹೇಳಿರುವರು.

ಇವರ ಹೇಳಿಕೆಯಂತೆ ವಡಿ(ವಳಿ) ಶಬ್ದಕ್ಕೆ ಅಪವಭಾಷೆಯ ವಟು ಶಬ್ದದ ಸಂಬಂಧವುಂಟಾಗಿದ್ದು ಇವರು ಹೇಳುವ ಲಾಕ್ಷಣಿಕಾರ್ಥವನ್ನು ಅಂಗೀಕರಿಸುವುದಾದರೆ ಅಪವದಲ್ಲಿರುವ ವಡಿಶಬ್ದಕ್ಕೆ *ಸಮಾನಾರ್ಥಕವಾಗಿರುವ ಅವ್ಯುತ್ಪನ್ನವಾದ ಮೋನೈ ಎಂಬ ಶಬ್ದವನ್ನು ತೆಗೆದುಕೊಳ್ಳದೆ ವಟು ಎಂಬ ಬೇರೊಂದು ವ್ಯುತ್ಪನ್ನವಾದ ಶಬ್ದವನ್ನು ತೆಗೆದುಕೊಂಡಿರುವುದರಲ್ಲಿ ಯಾವ ವಿಶೇಷವೂ ಕಂಡುಬರುವುದಿಲ್ಲವಾಗಿ ಅಪವದ ವಟು ಶಬ್ದಕ್ಕೂ ಈ ಅಂಧ್ರಭಾಷೆಯ ವಡಿ(ವಳಿ) ಶಬ್ದಕ್ಕೂ ಯಾವ ಸಂಬಂಧವೂ ಇಲ್ಲವೆಂದು ಸ್ಪಷ್ಟವಾಗಿ ಕಂಡುಬರುವುದು.

ವಡಿ(ವಳಿ) ಶಬ್ದವು ದೇಶ್ಯಶಬ್ದವೆಂದೂ ವ್ಯುತ್ಪತ್ತಿಯು ಉತ್ಕೃಷ್ಟವೆಂದೂ ಅಪವಭಾಷೆಯ ವಟುಶಬ್ದದೊಡನೆ ಸಂಬಂಧವನ್ನು ಕಲ್ಪಿಸಿ ಲಾಕ್ಷಣಿಕಾರ್ಥವನ್ನು ಹೇಳಬೇಕೆಂದೂ ಅಂಧ್ರವಿಮರ್ಶಕರ ಅಭಿಪ್ರಾಯವಾದರೆ ಇದು ಸಂಸ್ಕೃತಶಬ್ದವೆಂದೂ, ಸಂಸ್ಕೃತ ಭಾಷೆಯಲ್ಲಿಯೇ ಇದಕ್ಕೆ ಸರಿಯಾದ ವ್ಯುತ್ಪತ್ತಿಯನ್ನೂ, ಮುಖ್ಯಾರ್ಥವನ್ನೂ ಹೇಳಬಹುದೆಂದೂ ನನ್ನ ಅಭಿಪ್ರಾಯವು. ಸಂಸ್ಕೃತದಲ್ಲಿ “1 ನಡವೇಷ್ಟೇ ವಿಭಾಗೇ” ಎಂಬ ಒಂದು ಧಾತುವಿರುವುದು. ಇದಕ್ಕೆ ಸುತ್ತಿಕೊಳ್ಳುವುದು, ವಿಭಾಗ ಎಂಬ ಎರಡರ್ಥಗಳುಂಟು. ವಿಭಾಗೇ ಎಂಬರ್ಥವು ಸಂಸ್ಕೃತ ಯತಿಶಬ್ದಕ್ಕೆ ಇರುವ ವಿಚ್ಛೇದ ಎಂಬರ್ಥವನ್ನು ಹೇಳು

* ಈ ಸಂದರ್ಭದಲ್ಲಿ ಕರ್ಣಾಟಕರು ತೆಲುಗಿನ ವಡಿಶಬ್ದವನ್ನೇ ಸ್ವೀಕರಿಸಿರುವುದರೊಡನೆ ಹೋಲಿಸುವುದು.

ವುದು. ವೇಷ್ಠೇ ಎಂಬುದು ಪಾದದ ಆಧ್ಯಕ್ಷರವು (ಆಧ್ಯಕ್ಷರಸದೃಶವಾದ ವರ್ಣವು) ಮತ್ತು ಯತಿಸ್ಥಾನದಲ್ಲಿ ಸುತ್ತಿ ಕೊಂಡುಬರುವುದು ಎಂಬರ್ಥವನ್ನು ಹೇಳುವುದು. ಆದುದರಿಂದ ಸಂಸ್ಕೃತದ 'ವಡ'ಧಾತುವಿನಿಂದ ಹುಟ್ಟಿದ ವಡಿಯೆಂಬ ಶಬ್ದವು ಸಂಸ್ಕೃತಭಾಷೆಯಲ್ಲಿರುವ ಯತಶಬ್ದಾರ್ಥಕ್ಕಿಂತಲೂ ತೆಲುಗು ಕನ್ನಡ ಭಾಷೆಗಳಲ್ಲಿ ಬಳಕೆಯಲ್ಲಿರುವ ಪಾದಾಧ್ಯಕ್ಷರಾವೃತ್ತಿ ಎಂಬ ವಿಶೇಷಾರ್ಥವನ್ನೂ ಕೊಡುವುದರಿಂದ ಇದು ವ್ಯುತ್ಪನ್ನಶಬ್ದವೆಂದೂ ಮುಖ್ಯಾರ್ಥವುಳ್ಳದೆಂದೂ ಹೇಳುವುದರಲ್ಲಿ ಯಾವ ದೋಷವೂ ಕಂಡುಬರುವುದಿಲ್ಲ. "ಡಲಯೋರಭೇದಃ" ಎಂಬ ನ್ಯಾಯದಿಂದ ವಲಿ ಶಬ್ದವೂ, "ಲಳಯೋರಭೇದಃ" ಎಂಬ ನ್ಯಾಯದಿಂದ ವಳಿ ಶಬ್ದವೂ ಈ ವಡಿಶಬ್ದದ ವಿಕೃತರೂಪಗಳಾಗಿ ವ್ಯವಹಾರದಲ್ಲಿರುವುದರಿಂದ ಅಱವಿನ ವಲಿ ಶಬ್ದಕ್ಕೂ ಇದಕ್ಕೂ ಯಾವ ಬಗೆಯ ಸಂಬಂಧವೂ ಇಲ್ಲವೆಂದು ಹೇಳುವುದೇ ಉಚಿತವೆಂದು ಕಂಡುಬರುವುದು.

ಈ ಸಂದರ್ಭದಲ್ಲಿ ವಲಿ ಶಬ್ದವು ಲಕಾರ ಘಟಿತವಾಗಿರುವುದರಿಂದಲೂ, ಲಕಾರವು ದ್ರಾವಿಡಭಾಷೆಯಲ್ಲಿ ಮಾತ್ರವೇ ಇರುವುದರಿಂದಲೂ ಈ ಶಬ್ದವು ದ್ರಾವಿಡಶಬ್ದವೆಂದೇ ಹೇಳಬೇಕು. ಎಂದು ಹುಟ್ಟಿಬಹುದಾದ ಪ್ರಶ್ನೆಗೆ ಈ ಉತ್ತರವನ್ನು ಹೇಳಬಹುದು. ವಲಿ ಶಬ್ದದಲ್ಲಿರುವ ವರ್ಣವು ಲಕಾರವೋ ಲಕಾರವೋ ಎಂಬುದಕ್ಕೆ ಕರ್ಣಾಟಕಾಂಧ್ರ ಭಾಷೆಗಳಲ್ಲಿ ಯಾವ ವಿನಿಗಮಕವೂ ಇಲ್ಲ. ಒಂದುಪಕ್ಷ ಇದು ಲಕಾರಘಟಿತವಾದ ಪದವೆಂದೇ ಅಂಗೀಕರಿಸಿದರೂ— ಕರ್ಣಾಟಕ ವ್ಯಾಕರಣಕಾರನಾದ— ಕೇಶಿರಾಜನ "ಕ್ಷುಳಕಮುಂಟು ಟಲದಾದೇಶಂ" ಎಂಬ ಹೇಳಿಕೆಯಂತೆ ಇದನ್ನು ತದ್ಭವಶಬ್ದವಾಗಿ ಗ್ರಹಿಸಬಹುದಾದುದರಿಂದ ಇದು ದ್ರಾವಿಡಭಾಷಾಶಬ್ದವೇ ಎಂಬುದಕ್ಕೆ ಯಾವ ಬಗೆಯ ಪ್ರಬಲ ಹೇತುವೂ ಇಲ್ಲದಿರುವಾಗ ಮೇಲೆ ನಿರೂಪಿಸಿರುವಂತೆ ಈ (ವಡಿ-ವಲಿ) ಶಬ್ದವು ಸಂಸ್ಕೃತಭಾಷಾಶಬ್ದವೆಂದೂ, ಸಮಸಂಸ್ಕೃತ ಅಥವಾ ತದ್ಭವರೂಪವನ್ನು ಪಡೆದ ವಲಿ-ವಳಿ ಎಂಬ ರೂಪವನ್ನು ಪಡೆದಿರುವುದೆಂದೂ ಹೇಳುವುದರಲ್ಲಿ ಯಾವಬಗೆಯ ಅಸಾಮಂಜಸ್ಯವೂ ಇಲ್ಲದಿರುವುದು ಸ್ಪಷ್ಟವಾಗಿಯೇ ಇರುವುದು.



ವ ಡಿ ವಿ ಭಾ ಗ ವಿ ಚಾ ರ .

ಕನ್ನಡಭಾಷೆಯಲ್ಲೂ, ತೆಲುಗುಭಾಷೆಯಲ್ಲಿಯೂ ಬಳಕೆಯಲ್ಲಿರುವ ವಡಿಗಳ ವಿಭಾಗಕ್ರಮ ಮತ್ತು ಹೆಸರುಗಳನ್ನೂ ಅವುಗಳಿಗೆ ಪರಸ್ಪರವಾಗಿರುವ ತಾರತಮ್ಯವನ್ನೂ ತಿಳಿದುಕೊಳ್ಳಲು ಮುಂದೆ ಪರಿಶಿಷ್ಟ ಜರಲ್ಲಿ ಕೊಟ್ಟಿರುವ ಪಟ್ಟಿಕೆಯು ವಿಶೇಷ ಸಹಾಯವಾಗಿರುವುದು.

ಮೇಲಣ ವಿಮರ್ಶೆಯ ಸಂಪಿಂಡಿತಾರ್ಥವನ್ನು ಸಂಗ್ರಹಿಸಿ, ¹ ಬರೆದು ಈ ವಿಷಯವನ್ನು ಉಪಸಂಹರಿಸಬೇಕಾದುದು ಪ್ರಕೃತೋಪಸ್ಥಿತವಾದ ವಿಷಯವಾಗಿರುವುದು. ಸಂಸ್ಕೃತವಾಚ್ಯಯದಲ್ಲಿ, ಶಬ್ದಾರ್ಥಮಯವಾದ ಕಾವ್ಯವಾಕ್ಯಗಳಲ್ಲಿ ಒಂದು ಅಥವಾ ಅನೇಕಗಳಾದ ಸಮಾನವ್ಯಂಜನಾಕ್ಷರಗಳ ಆವೃತ್ತಿರೂಪವಾದ ವಿಚ್ಛಿತ್ತಿವಿಶೇಷವನ್ನು ವೃತ್ತಾನುಪ್ರಾಸ ಭೇಕಾನುಪ್ರಾಸ ಲಾಟಾನುಪ್ರಾಸಗಳೆಂದು ಸಂಕೇತಮಾಡಿ ಶಬ್ದಾಲಂಕಾರಗಳೆಂದು ಅಲಂಕಾರಿಕರು ಪರಿಗಣಿಸಿರುವರು. ಈ ವ್ಯವಹಾರವೇ ದ್ರಾವಿಡವಾಚ್ಯಯದಲ್ಲಿ ಅನುಸರಿಸಲ್ಪಟ್ಟಿರುವುದು. ಹೀಗೆಯೇ ವೃತ್ತಜಾತಿಗಳಲ್ಲಿ ಮಾತ್ರವೇ ನಿಯತಸ್ಥಾನಗಳಲ್ಲಿ ಬರುವ ಸಮಾನಗಳಾದ ಹಲವು ಸ್ವರವ್ಯಂಜನಗಳ ಆವೃತ್ತಿರೂಪವಾದ (ಯಮಕಾಲಂಕಾರ) ವಿಚ್ಛಿತ್ತಿವಿಶೇಷವನ್ನೂ, ಖಡ್ಗದ್ಯಾಕೃತಿಗಳಲ್ಲಿ ಬರುವ ವ್ಯಂಜನಗಳ ಆವೃತ್ತಿವಿಶೇಷವನ್ನೂ ಶಬ್ದಾಲಂಕಾರಗಳೆಂದೇ ಉಭಯಭಾಷಾಭಿಜ್ಞರೂ ಪರಿಗಣಿಸಿರುವುದರಿಂದ ಇವುಗಳ ಸ್ವರೂಪಭೇದಾದಿಗಳು ಅಲಂಕಾರಶಾಸ್ತ್ರಗಳಲ್ಲಿ ವಿವೃತವಾಗಿರುವುವು. ವೃತ್ತಜಾತಿಗಳಲ್ಲಿ ಭಿನ್ನಭಿನ್ನಪಾದಗಳ ಎರಡನೆಯ ವ್ಯಂಜನಾಕ್ಷರದ ಆವೃತ್ತಿರೂಪವಾದ ವಿಚ್ಛಿತ್ತಿವಿಶೇಷವನ್ನು ಮಾತ್ರವೇ ಪ್ರಾಸವೆಂದು ಸಂಕೇತಿಸಿ ಕೆಲವು ವೃತ್ತಜಾತಿಗಳನ್ನು ಬಿಟ್ಟು ಉಳಿದವುಗಳಲ್ಲಿ ಇದು ನಿಯತವಾಗಿರಬೇಕೆಂಬ ವಿಧಿಯು ದ್ರಾವಿಡಭಾಷೆಗಳಲ್ಲಿ ಮಾತ್ರವೇ ಬಳಕೆಯಲ್ಲಿರುವುದು- (ತಮಿಲಿನಲ್ಲಿ ಮಾತ್ರ ಯದುಹೈ ಎಂದು ಬೇರೆಯ ಹೆಸರು ವ್ಯವಹಾರದಲ್ಲಿರುವುದು.) ಈ ವಿಚ್ಛಿತ್ತಿವಿಶೇಷವು ಶಬ್ದವಯವವಾದ ಅಕ್ಷರಗಳ ಆವೃತ್ತಿರೂಪವಾಗಿರುವುದರಿಂದ ಶಬ್ದಾಲಂಕಾರವೆಂದು ಪರಿಗಣಿಸಿ ಇದರ ಸ್ವರೂಪಭೇದಗಳನ್ನು ಅಲಂಕಾರಿಕರು ಕಾವ್ಯಲಕ್ಷಣಗ್ರಂಥಗಳಲ್ಲಿ ವಿವರಿಸಿರುವರು. ಇದು ಕೇವಲ ಭಂದಸ್ಸಿಗೆ ಮಾತ್ರವೇ ಸಂಬಂಧಪಟ್ಟಿರುವುದರಿಂದ ಭಂದಶ್ಚಾಸ್ತ್ರಜ್ಞರೂ ಭಂದೋಗ್ರಂಥಗಳಲ್ಲಿ ಇದರ ಸ್ವರೂಪಭೇದಗಳನ್ನು ವಿವರಿಸಿರುವರು. ಕನ್ನಡಭಾಷೆಯಲ್ಲಿ ಮೊತ್ತಮೊದಲ ಅಲಂಕಾರಗ್ರಂಥವಾದ ಕವಿರಾಜಮಾರ್ಗದಲ್ಲಿ ಪ್ರಾಸದ ಲಕ್ಷಣವನ್ನೂ, ಇದು ಶಬ್ದಾಲಂಕಾರಗಳಲ್ಲಿ ಶ್ರೇಷ್ಠವಾದುದೆಂದೂ ಹೇಳಿ, ಇದು ಶಾಸ್ತ್ರೋಪನತಾದಿಯಾಗಿ ಆರುಬಗೆಯಾಗಿರುವುದೆಂದು ಅವುಗಳ ಲಕ್ಷ್ಯಲಕ್ಷಣಗಳನ್ನೂ ಕೊಟ್ಟು ಇವುಗಳಲ್ಲಿ ಪ್ರಾಸಾನು ಪ್ರಾಸಾಂತ ಪ್ರಾಸಗಳು ಮೂರೇ ಆತಿಶಯಂಗಳೆಂದೂ, ಉಳಿದವು ಪ್ರಾಸಾಭಾಸಗಳೆಂದೂ ಹೇಳಿ ಗ್ರಂಥಾಂತ್ಯದಲ್ಲಿ ದ್ವಿಪ್ರಾಸಾದಿ ನಾಲ್ಕುಬಗೆಯ ಪ್ರಾಸಸ್ವರೂಪವನ್ನೂ ಲಕ್ಷ್ಯಮೊಡನೆ ವಿವರಿಸಿರುವನು. ಇದರಿಂದ ಈತನು ಹತ್ತುಬಗೆಯ ಪ್ರಾಸಗಳನ್ನು ಹೇಳಿದಂತಾಯಿತು. ಕನ್ನಡದಲ್ಲಿ ಮೊತ್ತಮೊದಲ ಭಂದೋಗ್ರಂಥವಾದ ನಾಗವರ್ಮನ ಭಂದೋಂಬುಧಿಯಲ್ಲಿ ಕವಿರಾಜಮಾರ್ಗದಲ್ಲಿ ಹೇಳಿರುವಂತೆಯೇ ಲಕ್ಷ್ಯಲಕ್ಷಣ ಪದ್ಯಗಳು ಅತ್ಯಲ್ಪವಾದ ಮಾರ್ವಾಡಿನಿಂದ ಹೇಳಲ್ಪಟ್ಟಿರುವುದಲ್ಲದೆ ಹರಿಕಿಂವೃಷಭಾದಿಗಳಾದ ಮತ್ತಾರುಬಗೆಯ ಪ್ರಾಸಗಳೂ ಉಕ್ತವಾಗಿರು

1. ಯುಕ್ತಂ ಹಿ ವಿದುಷಾಂ ಲೋಕೇ ಸಮಾಸವ್ಯಾಸಧಾರಣಂ (ಯಾವುದೊಂದು ವಿಷಯವನ್ನೂ ಸಮಾಸವಾಗಿಯೂ ಎಂದರೆ ಸಂಗ್ರಹವಾಗಿಯೂ, ವ್ಯಾಸವಾಗಿಯೂ ಎಂದರೆ ವಿಸ್ತರವಾಗಿಯೂ ತಿಳಿದುಕೊಳ್ಳಬೇಕಾದುದು ವಿದ್ವಾಂಸರಿಗೆ ಯುಕ್ತವಾಗಿರುವುದು.)

ವು. ಇದರಿಂದ ಈತನು ಹನ್ನೆರಡುಬಗೆಯ ಪ್ರಾಸಗಳನ್ನು ಹೇಳಿದಂತಾಯಿತು. ಕಾವ್ಯಕಲಾನಿಧಿಯಲ್ಲಿ ಮುದ್ರಿತವಾಗಿರುವ ಭಂದೋಂಬುಧಿಯಲ್ಲಿ ಕವಿರಾಜಮಾರ್ಗದ ಕೊನೆಯಲ್ಲಿ ಹೇಳಿರುವ ನಾಲ್ಕು ಪ್ರಾಸಗಳು ಹೇಳಲ್ಪಟ್ಟಿದ್ದರೂ ಇದು ಆ ಗ್ರಂಥ ಕರ್ತೃವಿನಿಂದ ರಚಿತವಾದುದಲ್ಲವೆಂದು 1 ರೇಖೆಯಕೆಳಗಡೆ ಮುದ್ರಿತವಾಗಿರುವುದರಿಂದ ಈ ಭೇದಗಳನ್ನು ಪರಿಗಣಿಸಲಿಲ್ಲ. ಕವಿರಾಜಮಾರ್ಗದಿಂದೀಚೆಯ ಯಾವ ಅಲಂಕಾರಗ್ರಂಥಗಳಲ್ಲೂ ಈ ಪ್ರಾಸವಿಷಯವು ಸಂದೃಬ್ಧವಾಗಿಲ್ಲ. ಆದರೆ ೧೭ನೆಯ ಶತಮಾನದಲ್ಲಿ 'ಶಬ್ದಾನುಶಾಸನ' ವೆಂಬ ಕರ್ಣಾಟಕ ವ್ಯಾಕರಣಶಾಸ್ತ್ರವನ್ನು ಬರೆದಿರುವ ಭಟ್ಟಾಕಳಂಕನು ಐಱ, ಕುಱ, ಕ್ಷಳಾಕ್ಷರಗಳ ಸ್ವರೂಪವನ್ನು ವಿವರಿಸುವಾಗ ಪ್ರಸಕ್ತಾನುಪ್ರಸಕ್ತಿಯಿಂದ 2 ಪ್ರಾಸಗಳು ಶಾಸ್ತ್ರೋಪನತಾದಿ ಹತ್ತು ಭೇದಗಳೆಂದೂ, ಈ ಪ್ರತಿಯೊಂದು ಭೇದದಲ್ಲೂ ಮತ್ತೆ ತುರಗ ಮಯೂರಾದಿ ಹತ್ತು ಭೇದಗಳಿರುವವೆಂದೂ ಒಟ್ಟು ಪ್ರಾಸ ಭೇದಗಳು (೧೦x೧೦ = ೧೦೦) ನೂರೆಂದೂ, ಇದರ ಸ್ವರೂಪಭೇದ ವಿವರಣಾದಿಗಳು ಅಲಂಕಾರಕರಿಗೆ ಸೇರಿದುದಲ್ಲದೆ ವೈಯಾಕರಣರಿಗೆ ಸೇರಿದುದಲ್ಲವಾದುದರಿಂದ ನಾನು ಈ ವಿಷಯವನ್ನು ಇಷ್ಟರಲ್ಲಿಯೇ ನಿಲ್ಲಿಸಿರುವೆನೆಂದೂ ಹೇಳಿರುವನು. ಇವನು ಹೇಳುವ ಮೊದಲಿನ ಶಾಸ್ತ್ರಾದಿ ಹತ್ತು ಭೇದಗಳು ಕವಿರಾಜಮಾರ್ಗದಲ್ಲಿ ಹೇಳಿರುವ ಹತ್ತು ಭೇದಗಳೆಂದು ಸ್ಪಷ್ಟವಾಗುವುದು. ಆದರೆ ಮುಂದೆ ಹೇಳುವ ತುರಗ ಮಯೂರಾದಿ ಹತ್ತು ಭೇದಗಳನ್ನು ಯಾವ ಗ್ರಂಥದ ಆಧಾರದಿಂದ ಸಂಗ್ರಹಿಸಿರುವನೆಂದು ಹೇಳಲು ಸಾಧ್ಯವಿಲ್ಲ. ನಾಗವರ್ಮನು ಹೇಳಿರುವ "ಹರಿಕರಿ" ಮೊದಲಾದ ಭೇದಗಳು ಆರು ಮಾತ್ರ ಇವೆ. ಹತ್ತಿಲ್ಲ. ಅವುಗಳಲ್ಲೂ ಇವನು ಹೇಳಿರುವ ಮಯೂರಾದಿ ಹೆಸರುಗಳು ಕಂಡುಬರುವುದಿಲ್ಲ. ಅರ್ವಾಚೀನ ಭಂದಶ್ವಾಸ್ತ್ರಜ್ಞನಾದ ಈಶ್ವರಕವಿಯು ಕವಿರಾಜಮಾರ್ಗ, ಭಂದೋಂಬುಧಿಗಳಲ್ಲಿ ಹೇಳಿರುವ ಭೇದಗಳ ಜತೆಗೆ ಮತ್ತೆ ಕೆಲವು ಭೇದಗಳನ್ನು ಸೇರಿಸಿ ನಾಲ್ಕು ಬಗೆಯ ಪ್ರಾಸಗಳನ್ನು ಹೇಳಿರುವನು. ಅದರಲ್ಲಿಯೂ ಈ ತುರಗ ಮೊದಲಾದ ಹತ್ತು ಬಗೆಯ ಭೇದಗಳು ಕಂಡುಬರುವುದಿಲ್ಲ. ಆಂಧ್ರಭಾಷೆಗಳಲ್ಲಿ ಬೇರೊಂದು ರೀತಿಯಲ್ಲಿ ಹದಿನೆಂಟುಬಗೆಯ ಪ್ರಾಸಭೇದಗಳು ಮಾತ್ರ. ಹೇಳಲ್ಪಟ್ಟಿರುವುದಲ್ಲದೆ ನೃಪತುಂಗ, ನಾಗವರ್ಮ, ಭಟ್ಟಾಕಳಂಕ, ಈಶ್ವರಕವಿ ಇವರು ಹೇಳುವ ವಿಭಾಗಕ್ರಮವು ಕಂಡುಬರುವುದಿಲ್ಲ.

ಸಂಸ್ಕೃತ ವಾಚ್ಯಯದಲ್ಲಿ ವೃತ್ತಜಾತಿಗಳ ಪ್ರತಿಯೊಂದು ಪಾದದಲ್ಲೂ ಪಾದನಿಯತಾಕ್ಷರಗಳ ನಿರಂತರೋಚ್ಚಾರಣದಿಂದ ಉಂಟಾಗುವ ಕ್ಲೇಶವನ್ನೂ, ಇದರಿಂದ

1. ಭಂದೋಂಬುಧಿ. ಕಲಾನಿಧಿ ಮುದ್ರಣ ಪುಟ-೧೫-೧೮, ಪದ್ಯ ೨ ರಿಂದ ೨೨. ಇದು ರೇಖೆಯಕೆಳಗೆ ಮುದ್ರಿತವಾಗಿದೆ.

2. ಯದ್ಯಪ್ಯತ್ರ ಪ್ರಾಸಭೇದಾಃ ಶಾಸ್ತ್ರೋಪನತ ಸಮಾಸಗತಾದಿ ಭೇದಾತ್ ದಶಧಾ. ತೇ ಪುನಃ ಪ್ರತ್ಯೇಕಂ ತುರಗಂ ಮಯೂರಾದಿ ಭೇದಾತ್ ದಶಧಾ. ಇತಿ ಅಹತ್ಯ ಶತಂ ಭೇದಾಃ ಸಂಭವಂತಿ. (ಶ. ಶಾ. ಪು. ೧೬೯. ಸೂತ್ರ ೧೪೦.)

ಶ್ರೋತೃಗಳಿಗೆ ಉಂಟಾಗುವ ಉದ್ವೇಗ (ಶ್ರುತ್ಯಹಿತ) ವನ್ನೂ ನಿವಾರಿಸುವುದಕ್ಕಾಗಿ ನಿಯತವಾದ ಸ್ಥಳಗಳಲ್ಲಿ ಪಾದಾಕ್ಷರಗಳನ್ನು ನಿಲ್ಲಿಸುವ ವಿಚ್ಛೇದರೂಪವಾದ ವಿಚ್ಛಿತ್ತಿ ವಿಶೇಷಕ್ಕೆ 1 ಯತಿಯೆಂದು ಸಂಕೇತವು. 2 ಶ್ವೇತಮಾಂಡವ್ಯ ಮೊದಲಾದವರು (ಭರತಾ ದಿಗಳೂ ಕೂಡ) ಯತಿಯನ್ನು ಅಂಗೀಕರಿಸುವುದಿಲ್ಲ. ಶುಕ್ಲಾಂಬರಾದಿಗಳು ಪಾದಾಂತ ಯತಿಯನ್ನು ಮಾತ್ರ ಅಂಗೀಕರಿಸಿರುವರು. ಈ ಯತಿಯು ಗುರುಲಘುಗಳ ನಿಯಮದಿಂದ ವ್ಯವಹರಿಸುವ ಭಂದಸ್ಥಿ ನ ಸ್ವರೂಪವಲ್ಲವಾದುದರಿಂದ ಅಲಂಕಾರಿಕರು ಈ ಯತಿಯ ಸಾಮಾನ್ಯಲಕ್ಷಣವನ್ನು ಮಾತ್ರವೇ ಹೇಳಿ ಇದರ ವಿಶೇಷಲಕ್ಷಣಾದಿಗಳನ್ನು ಭಂದಶ್ಚಾಸ್ತ್ರದಿಂದ ತಿಳಿದುಕೊಳ್ಳಬೇಕೆಂದೂ, ಈ ಯತಿಭಂಗವು ಒಂದು ಕಾವ್ಯದೋಷವೆಂದೂ ಪರಿಗಣಿಸಿರುವರು.

ದ್ರಾವಿಡಭಾಷೆಗಳಲ್ಲಿ ಈ ವಿಧವಾದ ಯತಿಯನ್ನು ಅಂಗೀಕರಿಸಿರುವುದರ ಜತೆಗೆ ಈ ವಿಶ್ರಾಂತಿಸ್ಥಳಗಳಲ್ಲಿ ಪ್ರತಿಪಾದದ ಆದ್ಯಕ್ಷರವಾಗಲಿ, ಅದಕ್ಕೆ ಸದೃಶವಾದ ಅಕ್ಷರವಾಗಲಿ ಅವೃತ್ತವಾಗಿ ಬರುವ ವಿಶೇಷಾರ್ಥವನ್ನೂ ಸ್ವೀಕರಿಸಿ, ಅದಕ್ಕೆ ಯತಿಯೆಂದೂ ವಡಿ ಅಥವಾ ವಳಿಯೆಂದೂ ಸಂಕೇತಮಾಡಿರುವರು. (ತಮಿಳುಭಾಷೆಯಲ್ಲಿ ಮೊನ್ನೆ ಎಂದು ಹೆಸರನ್ನು ಬೇರೆ ಕೊಟ್ಟಿರುವರು.) ಈ ವಡಿಯ ವ್ಯವಹಾರವು ಅಂಧ್ರಭಾಷೆಯಲ್ಲಿಯೂ, (ತಮಿಳುಭಾಷೆಯಲ್ಲಿಯೂ) ಅದಿಯಿಂದಲೂ ಇರುವಂತೆ ಕಂಡುಬರುವುದು. ಕನ್ನಡಭಾಷೆಯಲ್ಲಿ ೧೬ನೆಯ ಶತಮಾನದಲ್ಲಿದ್ದ ಕನಕದಾಸ, ೧೮ ನೆಯ ಶತಮಾನದ ಈಶ್ವರಕವಿ, ನಂದಿಯ ಭಂದಸ್ಥಿ ನ ಕರ್ತೃ ಈ ಮೂವರು ಮಾತ್ರ ಈ ಪದ್ಧತಿಯನ್ನು ವ್ಯವಹಾರಕ್ಕೆ ತಂದಿರುವರು. ಅಂಧ್ರಭಾಷೆಯಲ್ಲಿ ಕೆಲವರು ಹತ್ತು ಭೇದವನ್ನೂ, ಕೆಲವರು ಹನ್ನೆರಡು ಭೇದವನ್ನೂ, ಮತ್ತೆ ಕೆಲವರು ಇಪ್ಪತ್ತುನಾಲ್ಕು ಭೇದವನ್ನೂ, ಮತ್ತೆ ಕೆಲವರು ನಲವತ್ತೊಂದು ಭೇದವನ್ನೂ ಸ್ವೀಕರಿಸಿರುವರು. ಕರ್ಣಾಟಕನಾದ ಈಶ್ವರಕವಿಯು ಮೊದಲು ಅಂಧ್ರಭಾಷೆಯಲ್ಲಿ ಹೇಳಿರುವ ಐದು ಭೇದಗಳನ್ನೂ ಮತ್ತೆ ಅನ್ಯಮಾರ್ಗಲಕ್ಷಣ ಎಂದು ಹತ್ತು ಭೇದಗಳನ್ನೂ ಹೇಳಿ ಅಂಧ್ರಭಾಷೆಯಲ್ಲಿ ಹೇಳದಿರುವ ಹೆಸರ ಮೊದಲಾದ ಬೇರೆ ಆರುಬಗೆಯ ವಡಿಭೇದಗಳನ್ನೂ ಹೇಳುವನು. ಹೀಗೆ ವಡಿಯ ವ್ಯವಹಾರವನ್ನು ಈಶ್ವರಕವಿಯು ಕರ್ಣಾಟಕಭಾಷೆಯಲ್ಲಿ ತಂದರೂ ಅದನ್ನು ಅವನಿಗಿಂತ ಈಚೆಯ ಯಾವ ಕರ್ಣಾಟಕ ಕವಿಯೂ ಅನುಸರಿಸಲಿಲ್ಲವಾದುದರಿಂದ ಆ ಪದ್ಧತಿಯು ಹಾಗೆಯೇ ಲೀನವಾಗಿ ಹೋಗಿರುವುದು.

ಈ ಗ್ರಂಥದಲ್ಲಿ ವ್ಯವಹಾರದಲ್ಲಿರುವ ೩ ಹೊಸಗನ್ನಡಪ್ರಯೋಗಗಳು ವಿಶೇಷವಾಗಿರುವವು. ಅಲ್ಲದೆ ಕಂದಲಕ್ಷಣದಲ್ಲಿಯೂ ದೋಷಗಳಿರುವವು. ಈ ಬಗೆಯ ನೂತನ ಪ್ರಯೋಗಗಳನ್ನು ಈ ಕವಿಯೇ ಬಳಕೆಯಲ್ಲಿ ತರಬೇಕೆಂದು ಉದ್ದೇಶಪಟ್ಟಿರುವಂತೆ ತೋರಿಬರುವುದು.

ಈ ಪುಸ್ತಕದ ಮುದ್ರಣಕ್ಕೆ ಹಸ್ತಲಿಖಿತಪ್ರತಿಗಳನ್ನು ಅದರಪೂರ್ವವಾಗಿ ಕಳುಹಿಸಿಕೊಟ್ಟು ಸಾಹ್ಯವನ್ನೆಸಗಿರುವ ಮೈಸೂರಿನ ಮ||ರಾ|| ಬೊಮ್ಮರಸಪಂಡಿತರಿಗೂ, ಮೈಸೂರುಸರ್ಕಾರದ ಪ್ರಾಚ್ಯಕೋಶಾಲಯದ ಲೈಬ್ರೇರಿಯ ಮ|| ರಾ|| ಯಂ. ಬಸವಲಿಂಗಯ್ಯನವರಿಗೂ ನನ್ನ ಹೃದಯಪೂರ್ವಕವಾದ ವಂದನೆಗಳನ್ನರ್ಪಿಸಿ ಪ್ರಕೃತ ವಿಷಯವನ್ನು ಕೊನೆಮುಟ್ಟಿಸುವೆನು.



ಈ ಕವಿಯ ಇತರ ಗ್ರಂಥಗಳು.

(೧) ಬಿಳಿಗಿಯರಸರ ವಂಶಾವಳಿ.

ಮದ್ರಾಸ್ ಸರ್ಕಾರದ (ಓರಿಯೆಂಟಲ್ ಲೈಬ್ರರಿ) ಪ್ರಾಚೀನ ಪುಸ್ತಕಭಂಡಾರದಲ್ಲಿ—“ಬಿಳಿಗಿ ಅರಸರ ವಂಶಾವಳಿ” ಎಂಬ ಕಾವ್ಯವೊಂದು ಸಂಗ್ರಹಿಸಲ್ಪಟ್ಟಿರುವುದು. ಇದು ತಾಳಪತ್ರಾತ್ಮಕವಾದ ಪ್ರತಿಯು. 1 ಇದರ ಆದಿಯಲ್ಲಿ ಮಂಗಳಪದ್ಯವಾಗಲಿ, ಕವಿಕಾವ್ಯ ಪ್ರಶಂಸಾರೂಪವಾದ ಪೀಠಿಕಾಪ್ರಕರಣವಾಗಲಿ ಇಲ್ಲ. ಹೀಗೆಯೇ ಉಪಸಂಹಾರಪದ್ಯಗಳೂ ಇಲ್ಲ. ಅಲ್ಲದೆ ವಿಷಯವೂ ಮುಗಿದಂತಿಲ್ಲ. ನಡುವೆ ಆಕಸ್ಮಿಕವಾಗಿ ಗ್ರಂಥವು ನಿಂತುಹೋಗಿದೆ. ಈ ಗ್ರಂಥವು—

೨ ಐಸೂರು ಪಟ್ಟಣಮನಾಳ್ ಭೂಪಾಲಕಂ |
ಮೈಸಿರಿಯೊಳಾ ಮದನ ಭೋಗದೊಳೆ ದೇವೇಂದ್ರ |
ನೈಸಿರಿಯೊಳಂ ಕುಬೇರನ ಗೆಲ್ಲ ಸತ್ಯಭಾಷಾಹರಿಶ್ಚಂದ್ರನೆನಿಸಿ ||
ಆಸಂಪದಂಗಳಂ ಜಯಿಸಿ ರಣವಿಜಯಕರ |
ಭಾಸುರ ಗುಣಾಭರಣಭೂಷಿತಾಂಡಣ್ಣನೃಪ |
ಲೇಸಾಗಿ ಧರೆಯ ಪಾಲಿಸುತಿರಲು ತಪ್ಪುತ್ತ ಪಾರಿಪ್ಪ ಭೂಪನಾದಂ || ೧ ||

ಎಂದು ಗ್ರಂಥವು ಅರಂಭವಾಗಿ—

ಭಲರೇ ಬೇಡರ ಗಂಡ ಮುಮ್ಮಡಿನ್ಮಪಾ ಕಸ್ತೂರಿಕೋಲಾಹಲಾ |
ಮಲೆವಾ ಮಾನ್ಯರ ಶೂಲ ರಾವುತಮಹಾದುರ್ಗಾಟವೀಭಂಜನಾ ||
ಭಲದಂಕಾ ರಿಪುನಾಗಸಿಂಹ ಧಣುರೇ ! ನಿನ್ನಂತೆ ಭೂಭಾಗದೊಳ್ |
ಬಲುಧೀರಾ ಬಿರುದಂಕರೇ ಪರಿಕಿಸಲ್ ಘಂಟೇಂದ್ರ ಭೂಪಾಲಕಾ || ೧೬ ||

1. ಮೈಸೂರು ಸರ್ಕಾರದ ಪುಸ್ತಕಭಂಡಾರದಲ್ಲಿರುವ ಪ್ರತಿಯು ಇದರ ಪ್ರತಿಕ್ರಿಯೆಂದು ಹೇಳಬಹುದು. ಏಕೆಂದರೆ, ಅ ಕಾಗದದ ಪ್ರತಿಯಲ್ಲಿ ಈ ಗ್ರಂಥದಲ್ಲಿರುವಷ್ಟೇ ಗ್ರಂಥಭಾಗವಿರುವುದು.

2. ಐಶ್ವರ್ಯಪುರ-ಶಾಸನ, ಸಿ.ಕಾ. ೧೫೧

ಎಂದು ಇಪ್ಪತ್ತೊಂದನೆಯ ಓಲೆಯ ಹಿಂದುಗಡೆಯಲ್ಲಿ ಅರ್ಧಕ್ಕೆ ಗ್ರಂಥವು ನಿಂತಿದೆ. ಮತ್ತೆ ಅದರ ಮುಂದಣ ಪತ್ರದಲ್ಲಿ—

ವೀರನಿಧಿ ಸೋಮಶೇಖರ |

ಭೂರಮಣನ ಪತ್ನಿ ವೀರಮಾಂಬಿಕೆ ಯೆಂಬಳ ||

ಸಾರತರಗರ್ಭಜನಿತನು |

ದಾರಯಶಂ ದ್ವಿಗುಣ ಸೋಮಶೇಖರನಾದಂ

|| ೧ ||

ಎಂದು ಗ್ರಂಥವು ಅರಂಭವಾಗಿ ನಾಲ್ಕುತೊಂಭತ್ತನೆಯ ಪತ್ರದ ಕೊನೆಯ ಅರ್ಧಪಕ್ಕಿಯಲ್ಲಿ—

ಪರಮಬಲವಂತ ಧರಣೀ |

ಶ್ವರ ಚೂಡಾರತ್ನ ಬಸವ ಭೂಪನ ಕೊರಲೊಳ್ ||

ಮಿರುಗಲ್ ಮುಕ್ತಾಹಾರಂ |

ಪರನೈಪರಿಂಗಾಯ್ತು ನಿತ್ಯಮುಕ್ತಾಹಾರಂ

|| ೨೮೮ ||

ಎಂದು ಗ್ರಂಥವು ಅಕ್ಷುಪ್ತವಾಗಿ ನಿಂತಿದೆ. ಗ್ರಂಥಸಮಾಪ್ತಿಸೂಚಕವಾದ ಪದ್ಯಗದ್ಯಗಳು, ಶ್ರೀಕಾರ ಇವೇ ಮೊದಲಾದ ಯಾವುದೊಂದು ಬಗೆಯ ಬರೆಹವೂ ಇಲ್ಲದಿರುವುದರಿಂದ ಈ ಗ್ರಂಥವು ಅಂತ್ಯಶೂನ್ಯವಾಗಿರುವಂತೆ ಅರಂಭದಲ್ಲಿರಬೇಕಾದ ಗುರುವಂದನೆ, ಇಷ್ಟದೇವತಾಸ್ತುತಿ, ಕವಿಕಾವ್ಯವಿಚಾರ, ಇವುಗಳನ್ನೊಳಗೊಳ್ಳದೆ ಅದಿಶೂನ್ಯವಾಗಿಯೂ ಇರುವುದು. ಈ ಬಗೆಯಲ್ಲಿ ಗ್ರಂಥವು ಅಸಮಗ್ರವಾಗಿರುವುದರಿಂದ ಗ್ರಂಥಕರ್ತೃವಿನ ಹೆಸರನ್ನು ತಿಳಿಯಲು ಸಾಧ್ಯವಿಲ್ಲ. ಗ್ರಂಥಕರ್ತೃವಿನ ಹೆಸರೇ ಗೊತ್ತಿಲ್ಲದಿರುವಾಗ ಅವನ ಕಾಲ ದೇಶ ಮೊದಲಾದುವುಗಳ ವಿಷಯವನ್ನು ಕುರಿತು ಹೇಳಬೇಕಾಗಿಯೇ ಇಲ್ಲ. ಅದಕಾರಣ ಬಾಹ್ಯಸಾಧನಗಳಿಂದ ಈ ಗ್ರಂಥಕರ್ತೃವಿನ ವಿಷಯವನ್ನೂ, ಕಾಲವನ್ನೂ ಕೊಂಚಮಟ್ಟಿಗೆ ಊಹಿಸಿ ತಿಳಿಯಬೇಕಾಗಿದೆ.

ಮುಖ್ಯವಾಗಿ ಈ ಗ್ರಂಥದಲ್ಲಿ ಬಿಳಿಗಿ ಎಂಬ ಸಂಸ್ಥಾನದ (ಇದು ಮೈಸೂರು ಸಂಸ್ಥಾನದ ಇಕ್ಕೇರಿ-ಕೆಳದಿ ರಾಜ್ಯದ ಪಕ್ಕದಲ್ಲಿಿದ್ದು ಕೆಲವುಕಾಲ ಅದಕ್ಕೆ ಅಧೀನವಾಗಿದ್ದ ರಾಜ್ಯ) ಅರಸರ ಚರಿತೆಯು ವರ್ಣಿತವಾಗಿರುವುದು. ಇದರಲ್ಲಿ ಹೇಳಿರುವ ಅರಸುಗಳ ಕಾಲವನ್ನು ಮಾತ್ರ ಹೇಳಿಲ್ಲ. ಈ ಅರಸರ ವೃತ್ತಾಂತವು ಕೆಳದಿ ನೃಪವಿಜಯದಲ್ಲಿ ಅಲ್ಲಲ್ಲಿ ಬರುವುದರಿಂದಲೂ, ಆ ಚರಿತ್ರೆಯಲ್ಲಿ ಆಯಾ ಅರಸುಗಳ ಕಾಲವನ್ನು ವಿವರವಾಗಿ ಕೊಟ್ಟಿರುವುದರಿಂದಲೂ ಈ ಚರಿತ್ರಾಂಶದ ಕಾಲವನ್ನು ಸ್ಥೂಲವಾಗಿ ತಿಳಿಯುವಕಾಶವುಂಟು. ಕೆಳದಿನೃಪವಿಜಯದಲ್ಲಿಯೂ ಕೆಲವೆಡೆಗಳಲ್ಲಿ ಈ ಬಿಳಿಗಿ ಸಂಸ್ಥಾನದ ಅರಸುಗಳ ಸುದ್ದಿ ಬಂದಾಗ ಹೆಸರನ್ನು ಹೇಳಿಲ್ಲದುದರಿಂದ ಈ ವಿಷಯದಲ್ಲೂ ಕೊರತೆಯಿದ್ದೇ ಇರುವುದು.

ಕೆಳದಿಯಲ್ಲಿ ೧೪೮೧ರಿಂದ ೧೪೮೬ರ ವರೆಗೆ ದೊಡ್ಡ ಸಂಕಣನು ಆಳುತ್ತಿದ್ದಾಗ ಅವನನ್ನು ವಿಜಯನಗರದರಸರು ಕರೆಸಿದ್ದರೆಂದೂ ಅವನ ಮಕ್ಕಳು ನಗರರಾಜ್ಯವ (ಗೇರುಸೊಪ್ಪೆಯ)ನ್ನು ಆಳುತ್ತಿದ್ದ 1 ಭೈರಾದೇವಿಯೆಂಬ ರಾಣಿಯ ಸೀಮೆಯನ್ನು ದೂಳಪಟ್ಟಮಾಡಿದರೆಂದೂ 2 ಹೇಳಿದೆ. ಬಿಳಿಗಿ ಅರಸರ ವಂಶಾವಳಿಯಲ್ಲಿಯೂ ಬಿಳಿಗಿಯಲ್ಲಿ ಇಮ್ಮಡಿ ಘಂಟೀಂದ್ರನು ಆಳುತ್ತಿದ್ದಾಗ ರಾಯರು ಅವನನ್ನು ಕರೆಸಿದ ಮತ್ತು ಆತನು ಬೇಟೆಗೆ ಹೋಗಿದ್ದಾಗ ದಾರಿಯಲ್ಲಿ ಇದಿರಿಸಿದ 3 ಭೈರಾದೇವಿಯ ದಂಡನ್ನು ಜಯಿಸಿದನೆಂಬ ವರ್ಣನೆಯು ಇರುವುದರಿಂದ ಈ ಇಮ್ಮಡಿ ಘಂಟೀಂದ್ರನು, ೧೪೮೬ರ ವರೆಗೂ ಇದ್ದನೆಂದು ಊಹಿಸಬಹುದು. ಮತ್ತು ವೆಂಕಟಪ್ಪನು ೧೫೦೫ರಿಂದ ಕೆಳದಿಯಲ್ಲಿ ಆಳುತ್ತಿದ್ದಾಗ ಈ ಘಂಟೀಂದ್ರನು ಮೇಲೆಹೇಳಿದ 4 ಭೈರಾದೇವಿಯ ಗರ್ವವನ್ನು ಮುರಿದುದಲ್ಲದೆ ಆಕೆಯನ್ನು ಕೈಸೆರೆಹಿಡಿದನೆಂದೂ ಹೇಳಿರುವುದರಿಂದ ಇಮ್ಮಡಿ ಘಂಟೀಂದ್ರನ ಕಾಲವನ್ನು ೧೫೦೫ರ ವರೆಗೂ ಇತ್ತೆಂದು ಹೇಳಲು ಅವಕಾಶವುಂಟು.

ಬಳಿಕ ಬಿಳಿಗಿಯ ಮುಮ್ಮಡಿ ಘಂಟೀಂದ್ರನ ಕಾಲದಲ್ಲಿ ಬಿಜಾಪುರದ ಪಾದಶಾಹನು ಬಂದು ಕೆಳದಿಭೂಪಾಲನನ್ನು ಗೆದ್ದು, ಇಕ್ಕೇರಿಯ ಬಾಗಿಲನ್ನು ಹಾಕಿಸತಕ್ಕ ಸಮಯದಲ್ಲಿ ಬಿಳಿಗಿಯನ್ನು ಸೆಳೆಯಲು ಪಾದಶಹನನ್ನು ಮೆಚ್ಚಿಸಿ, ರಾಜ್ಯವನ್ನು ಪಡೆದು 5 ಸಿರಿವಂತೆಯೆಂಬೂರಿನಲ್ಲಿದ್ದನೆಂದೂ, ಇಕ್ಕೇರಿಯ ವೀರೇಂದ್ರನು ಬೇಟೆಗೆ ಬರಹೇಳಿ ಅವನನ್ನು ಸೆರೆಹಿಡಿಯಲು ಯತ್ನಿಸಲು ಆತನು ಖಂಡಿಸಿ ದ್ವಾರದಿಂದ ಹೊರಟುಬಂದನೆಂದೂ ಬಳಿಕ ಕೆಲವು ದಿನಗಳಲ್ಲೇ ಭ್ರಮಣೆಯಿಂದ ಸಾಯಲು, ಕೆಳದಿಯವರು ಬಿಳಿಗಿಯನ್ನು ಸೂರೆಮಾಡಿದರೆಂದೂ ಹೇಳಿದೆ. ಕೆಳದಿನ್ಯಪವಿಜಯದಲ್ಲಿ ೧೫೫೨ರಲ್ಲಿ ಕೆಳದಿಯ ರಾಜನಾದ ವೀರಭದ್ರನಾಯಕನು ಸೋದೆ ಬಿಳಿಗಿ ರಾಜ್ಯಗಳನ್ನು 6 ಕೆಳದಿಗೆ ಸೇರಿಸಿಕೊಂಡು ಬಿಜಾಪುರದ ಪಾದಶಾಹನ ಮಾತಿನಂತೆ ಮತ್ತೆ ಅವರವರ ರಾಜ್ಯವನ್ನು ಅವರಿಗಿತ್ತು, ಘಂಟಿಯೊಡೆಯರ

1. ಶ್ರೀಮನ್ನಹಾಮಂಡಲೇಶ್ವರರು ಚೆನ್ನ ಭೈರಾದೇವಿಯಮ್ಮನವರು ನಗರರಾಜ್ಯ, ಹೈನ, ತುಳುವ ಕೊಂಕಣ ಮುಂತಾದ ರಾಜ್ಯವನ್ನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿದ್ದಂದಿನ ಶಕವರ್ಷ ೧೪೮೫. ದುಂದುಭಿ ವತ್ಸರ ಕಾರ್ತಿಕಶುದ್ಧ ೧೦. ಗುರುವಾರದಲ್ಲಿ ಶಿರಸೆಯ ಗಿರಿಯಣ್ಣನಾಯಕನು ಹನುಮಂತೇಶ್ವರದೇವರ್ಗದತ್ತಿ ಬಿಟ್ಟನೆಂದು ಒಂದು ಶಾಸನದಲ್ಲಿ ಹೇಳಿರುವುದರಿಂದ ಭೈರಾದೇವಿಯ ಕಾಲವು ೧೪೮೬. ಎಂಬುದನ್ನು ದೃಢಪಡಿಸುವುದು. (ಸಾಗರಶಾಸನ, ೫೭.)

2. ಕೆಳದಿನ್ಯಪವಿಜಯ—ಪು. ೬೭. ಅ. ೪. ಪ. ೯.

3. ಬಿಳಿಗಿ ವಂಶಾವಳಿ—ಪ. ೩೯. (ಹಸ್ತಲಿಖಿತಪ್ರತಿ)

4. ಕೆಳದಿ—ಪು. ೭೭. ಅ. ೫. ಪ. ೪೧.

5. ಬಿಳಿಗಿ—ಪ. ೧೩೦-೧೩೬.

6. ಕೆಳದಿ—ಪು. ೯೬-೯೭.

ಪುತ್ರಿ ಘಂಟೆಯಮ್ಮನನ್ನು ತಂದು ಸದಾಶಿವನ ಮಗ ಭದ್ರಯ್ಯನಿಗೆ ವಿನಾಹಮಾಡಿಸಿದ ನೆಂದೂ ಹೇಳಿರುವುದು. ಇವೆರಡರ ವಿಷಯವೂ ಒಂದಕ್ಕೊಂದು ಹೋಲಿಬರುವುದರಿಂದ ಈ ಮುಮ್ಮಡಿ ಘಂಟೀಂದ್ರನ ಕಾಲವು ೧೫೫೦ರ ವರೆಗೂ ಇತ್ತೆಂದು ಊಹಿಸಬಹುದು.

ಇವನ ಮಗ ಸಿದ್ಧಪ್ಪನಡೆಯರು ಸಾದಶಾಹನ ಬೀಡಾರದಲ್ಲಿಟ್ಟುಕೊಂಡಿದ್ದು, 1 ಹುಲಿಯೊಂದನ್ನು ಕತ್ತಿಯಿಂದ ಕೊಂದುದರಿಂದ ಕೆಳದಿಯರಸನು ಉಪಾಯನವನ್ನು ಕೊಡುವುದರಮೂಲಕ ಅವನನ್ನು ಕರೆಸಿ ಕೊಲ್ಲಿಸಲು, ಅವನ ಅಣ್ಣ ಮೌನಘಂಟೀವೊಡೆಯರು ಆಳುತ್ತಿದ್ದಾಗ ತುರುಕರು ಕೆಳದಿಯನ್ನು ಸೂರೆಮಾಡಿದರು. ಆಗ ಮೌನಘಂಟೀವೊಡೆಯರು ತುರುಕರನ್ನು ಸಂದರ್ಶಿಸಿದುದರಿಂದ ಅವನ ರಾಜ್ಯಕ್ಕೆ ತುರುಕರ ಹಿಂಸೆಯಿಲ್ಲವಾಯಿತು. ಇವನು ಸಾಯಲು ಬಿಳಿಗಿಯು ಕೆಳದಿಗೆ ಸೇರಿತು. ಇದು ಶಿವಪ್ಪನಾಯಕನ ಕಾಲದಲ್ಲಿ ನಡೆದುದರಿಂದ ಮೌನಘಂಟೀವೊಡೆಯರ ಕಾಲವು ಶಿವಪ್ಪನಾಯಕನ ಕಾಲ (೧೫೮೩)ವೆಂದು ತಿಳಿಯುವವಕಾಶವುಂಟು.

ಶಿವಪ್ಪನಾಯಕನ ಮುಮ್ಮಡಿ ಇಮ್ಮಡಿ ಶಿವಪ್ಪನಾಯಕನ ಮಗ ಸೋಮಶೇಖರನ ಹೆಂಡತಿ ಚೆನ್ನಮ್ಮಾಜಿಯ (೧೬೨೦) ಕಾಲದಲ್ಲಿ ಬಿಳಿಗಿಯ ಸೋಮಶೇಖರನು ಕೆಳದಿಯ ಮದಿಸಿದಾನೆಯನ್ನು ವಶಪಡಿಸಿಕೊಂಡುದರಿಂದ ಮೆಚ್ಚುನ್ನಿತ್ರುಳು ಎಂದು ಹೇಳಿದೆ. ಇವನ ಮಗ ಇಮ್ಮಡಿ ಸೋಮಶೇಖರನ ಚರಿತ್ರೆಯು ಈ ಗ್ರಂಥದ ಎರಡನೆಯ ಅಶ್ವಾಸದಲ್ಲಿ ವಿಸ್ತರವಾಗಿ ಪ್ರತಿಪಾದಿಸಿರುವುದರಿಂದ ಇವನ ಕಾಲವು ೧೬೫೦ರ ವರೆಗೂ ಇರಬಹುದೆಂದು ಊಹಿಸಿದರೆ, ಈ ಗ್ರಂಥವು ೧೬೫೦ರಿಂದ ಈಚೆಗೆ ಬರೆಯಲ್ಪಟ್ಟಿರುವುದರಿಂದ ಇದನ್ನು ಬರೆದ ಕವಿಯ ಕಾಲವೂ ೧೬೫೦ಕ್ಕಿಂತ ಈಚೆಯೆಂದು ಸ್ಪಷ್ಟವಾಗುವುದು.

ಈ ಗ್ರಂಥದಲ್ಲಿರುವ ಎರಡು ಕಂದಗಳ ಆದಿಯು ಈಗ ಮುದ್ರಿತವಾಗಿರುವ ಕವಿ ಜಿಹ್ವಾಬಂಧನದಲ್ಲಿ ಪ್ರಾಸಿನ ಲಕ್ಷ್ಯದಲ್ಲಿ 2 ಉದಾಹೃತವಾಗಿದೆ. ಮತ್ತು ಈ ಗ್ರಂಥದ ಲಯಗ್ರಾಹಿವೃತ್ತಕ್ಕೆ ಲಕ್ಷ್ಯವಾದ 3 “ಧೀರಜನಂ” ಎಂಬ ಪದ್ಯವು ಮ|| ರಾ|| ಕಿಟ್ಟಲಾ ಸಾಹೇಬರಿಂದ ಮುದ್ರಿತವಾಗಿರುವ ನಾಗವರ್ಮನ ಛಂದೋಬುಧಿಯಲ್ಲಿ ಕವಿಜಿಹ್ವಾಬಂಧನದ ಪದ್ಯವೆಂದು ಉದ್ಘೃತವಾಗಿದೆ. ಇದರಿಂದ ಈ ಗ್ರಂಥದ ಮೂರು ಪದ್ಯಗಳು ಕವಿಜಿಹ್ವಾಬಂಧನದಲ್ಲಿ ಉದ್ಘೃತವಾದಂತಾಯಿತು. ಸಂಸ್ಕೃತ ಲಕ್ಷಣ ಗ್ರಂಥಕಾರರು ತಮ್ಮಿಂದ ಅಥವಾ ತಮ್ಮ ಪಿತೃವೈತಾಮಹರಿಂದ ರಚಿತವಾದ ಗ್ರಂಥಗಳಿಂದಲೂ ಲಕ್ಷ್ಯಗ

1. ಬಿಳಿಗಿ—೧೩೭.

2. ಕವಿಜಿ. ಪು. ೨೮-೨೯

3. ಬಿಳಿಗಿ-ಭಾಗ ii. ೨೩೧.

ಳನ್ನು ತಾವು ಮಾಡಿದ ಲಕ್ಷಣ ಗ್ರಂಥಗಳಲ್ಲಿ ಉದ್ಧರಿಸಿ ಬರೆವ ವಾಡಿಕೆಯಿರುವಂತೆ 1 ಈಶ್ವರಕವಿಯುಕೂಡ ತನ್ನಿಂದ ರಚಿತವಾದ ಬಿಳಿಗಿಯರಸರ ವಂಶಾವಳಿಯಿಂದ ಮೇಲೆಹೇಳಿದ ಮೂರು ಪದ್ಯಗಳನ್ನೂ ಉದ್ಧರಿಸಿ ಉದಾಹರಿಸಿರುವನೆಂದು ಊಹಿಸಲು ಅವಕಾಶವಿರುವುದರಿಂದ ಈ ಬಿಳಿಗಿಯರಸರ ವಂಶಾವಳಿಯನ್ನು ಈಶ್ವರಕವಿಯೇ ಬರೆದಿರಬಹುದೆಂದು ಊಹಿಸಲು ಕೊಂಚಮಟ್ಟಿಗೆ ಅವಕಾಶವು ದೊರಕುವುದು. ಅಲ್ಲದೆ ಇವೆರಡು ಗ್ರಂಥಗಳಲ್ಲಿಯೂ, ಮಾತ್ರಾವೃತ್ತಗಳಲ್ಲಿ ಭಿನ್ನಭಿನ್ನ ಗಣಗಳ ಎರಡು ಮಾತ್ರೆಗಳನ್ನು (ಎಂದರೆ ಹಿಂದಣ ಗಣದ ಕೊನೆಯ ಒಂದು ಮಾತ್ರೆಯನ್ನೂ ! ಅದರ ಮುಂದಣಗಣದ ಆದಿಯ ಒಂದು ಮಾತ್ರೆಯನ್ನೂ) ಒಟ್ಟುಗೂಡಿಸಿ ಒಂದು ಗುರುವಿನಲ್ಲಿ ಪ್ರಯೋಗಿಸಿಕೊಡದೆಂಬ ಪ್ರಾಚೀನ ಭಂದಶ್ಚಾಸ್ತ್ರಜ್ಞರು ಬಳಕೆಗೆ ತಂದಿರುವ ನಿಯಮವನ್ನು ಲ್ಲಂಘಿಸಿರುವು 2 ದೂ, ಅಲ್ಲಲ್ಲಿ ಕಂಡುಬರುವ ಹೊಸಗನ್ನಡದ ಆಧುನಿಕ ಪದವಾಕ್ಯಪ್ರಯೋಗಗಳೂ, 3 ಇವೆರಡು ಗ್ರಂಥಗಳ ಏಕಕರ್ತೃತ್ವವನ್ನು ದೃಢಪಡಿಸುವುವು. ಆದರೆ ಕೆಳದೀನೃಪವಿಜಯದಲ್ಲಿಯೂ, 4 ಈ ಎರಡುಬಗೆಯ ವೈಲಕ್ಷಣ್ಯವು ಕಂಡುಬಂದರೂ ಇವೆರಡರಲ್ಲಿರುವ ಒಂದೇ ವಿಷಯವನ್ನು ಭಿನ್ನಭಿನ್ನ ಪ್ರಕಾರಗಳಲ್ಲಿ ವರ್ಣಿಸಿರುವುದರಿಂದ ಕೆಳದೀನೃಪವಿಜಯ ಗ್ರಂಥಕರ್ತೃವಿನ್ನಿಗಿಂತ ಈತನು ಭಿನ್ನನೆಂಬುದು ಸ್ಪಷ್ಟವಾಗಿರುವುದಲ್ಲದೆ ಈ ಬಗೆಯ ಭಂದೋವೈಲಕ್ಷಣ್ಯವು ವೀರಶೈವಕವಿಗಳಲ್ಲಿಯೇ ವಿಶೇಷವಾಗಿ ಕಂಡುಬರುವುದರಿಂದ ಕೆಳದೀನೃಪವಿಜಯಕರ್ತೃವೂ ಕವಿಜಿಹ್ವಾಬಂಧನ, ಬಿಳಿಗಿ ಅರಸರ ವಂಶಾವಳಿಗಳ ಕರ್ತೃಗಳಂತೆ ವೀರಶೈವನೆಂದು ಮಾತ್ರ ಹೇಳಬಹುದು. ಇದು ಚಂಪೂಗ್ರಂಥವು. ಪ್ರಾಚೀನ ಚಂಪೂಗ್ರಂಥಗಳಲ್ಲಿ ಕೇವಲ ವೃತ್ತಗಳು, ಕಂದಗಳು ಮಾತ್ರವೇ ಕಂಡುಬರುವುವು. ಈ ಗ್ರಂಥದಲ್ಲಿಯಾದರೋ ಪಟ್ಟದಿಗಳೂ ಸೇರಿರುವುದೊಂದು ವಿಶೇಷವಾಗಿರುವುದು. ಆಧುನಿಕವಾದರೂ ಬಂಧುಗೌರವವೂ, ವರ್ಣನಾವೈಖರಿಯೂ, ಮೇಲಾಗಿಯೇ ಇರುವುದು.

(೨) ನಂದಿಯ ಭಂದಸ್ಸು.

ನಂದಿಯ ಭಂದಸ್ಸೆಂಬ ಭಂದೋಗ್ರಂಥವು ಕಾವ್ಯಕಲಾನಿಧಿಯ ಸಂಪಾದಕರಿಂದ ಮುದ್ರಿತವಾಗಿರುವುದು. ಅದರ ವಿಷಯದಲ್ಲಿ ಸಂಪಾದಕರು ಹೀಗೆ ತಮ್ಮ ಅಭಿಪ್ರಾಯ

1. ಕುವಲಯಾನಂದವೆಂಬ ಅಲಂಕಾರಗ್ರಂಥದಲ್ಲಿ ತತ್ಕರ್ತೃವಾದ ಅಪ್ಪಯ್ಯದೀಕ್ಷಿತರು—ಒಂದೆಡೆಯಲ್ಲಿ—ಯಥಾ ಮದೀಯೇ ವರದರಾಜಸ್ತವೇ— ಎಂದು ಸ್ವತ್ಯಗ್ರಂಥದಿಂದ ಲಕ್ಷ್ಯಪದ್ಯವನ್ನು ಉದ್ಧರಿಸಿ ಬರೆದಿರುವರು.

2. ಕವಿಜಿ. ೨೬, ಬಿಳಿಗಿ. ೧೮೪-೧೨೪. ಇತ್ಯಾದಿ.

3. ಉಪೋ. ಟಿ. XXii ಟಿ ೨.

4. ಅ. ೬. ಪ. ೧೬.

ವನ್ನು ಸೂಚಿಸಿರುವರು. “ ಈ ಗ್ರಂಥವನ್ನು ಬರೆದವನು ಯಾರೋ ಗೊತ್ತಿಲ್ಲ. ಗ್ರಂಥದ ಹೆಸರು ‘ ನಂದಿ ಭಂದಸ್ಸು ’ ಎಂದಿರುವುದರಿಂದ 1 ನಂದಿಯೆಂಬುದೇ ಈ ಗ್ರಂಥಕರ್ತನ ಹೆಸರಾಗಿದ್ದರೂ ಇರಬಹುದು. ಈತನು ಲಿಂಗಾಯತಮತದವನೆಂದು ತೋರುತ್ತದೆ. ಈತನ ಊರು ಯಾವುದೋ, ಈತನು ಯಾರ ಕಾಲದಲ್ಲಿದ್ದನೋ ತಿಳಿಯದು. ೧೯ನೆಯ ಶತಮಾನದಲ್ಲಿದ್ದವನೆಂದು ತೋರುತ್ತದೆ. ಕವಿಯು ಅಷ್ಟು ಸಮರ್ಥನಲ್ಲ. ಬಹಳಕಡಿ ಪದ್ಯಗಳಲ್ಲಿ ವ್ಯಾಕರಣದೋಷಗಳಿದ್ದುವು. ಅವುಗಳು ಲೇಖಕನ ದೋಷವೋ, ಕವಿಯ ದೋಷವೋ ಎಂಬುದನ್ನು ನಿರ್ಧರಿಸುವುದಕ್ಕಾಗುವುದಿಲ್ಲ.

ಗ್ರಂಥವು ಎರಡು ಪ್ರತಿಗಳ ಸಹಾಯದಿಂದ ಮುದ್ರಿತವಾಯಿತು. ಎರಡರಲ್ಲಿಯೂ ಮೊದಲನೆಯ ಭಾಗವು ವಾಕ್ಯರೂಪದಲ್ಲಿದೆ. ಅಲ್ಲಲ್ಲಿ ಹೇಳಿರುವ ವಿಷಯಗಳು ತಪ್ಪಾಗಿವೆ. ಇದನ್ನು ನೋಡಿದರೆ ಮೊದಲನೆಯ ಭಾಗವು ಎಂದರೆ ೧ರಿಂದ ೯ನೆಯ ಪುಟದವರೆಗಿನ ಸಂಜ್ಞಾಪ್ರಕರಣವು ಅನ್ಯಕರ್ತೃಕವೆಂದು ತೋರುತ್ತದೆ. ಗ್ರಂಥಕರ್ತೃವು ಆ ಭಾಗವನ್ನು ಪದ್ಯದಲ್ಲಿಯೇ ಬರೆದಿರಬಹುದೆಂಬುದಾಗಿಯೂ, ಆ ಭಾಗವು ಸಿಕ್ಕದಿರಲು ಇನ್ನಾರೋ ಅದನ್ನು ವಾಕ್ಯರೂಪದಲ್ಲಿ ಬರೆದು ಸೇರಿಸಿರಬಹುದೆಂಬುದಾಗಿಯೂ ತೋರುತ್ತದೆ. ಗ್ರಂಥಾಂತದಲ್ಲಿ 2 ಎರಡು ಕಂದಗಳನ್ನು ಬರೆದು, ಬಳಿಕ—

“ ವಪಯೋರಭೇದವೆಂಬುದ |

ನುಸಮಿಸಲರಿದೆಂದು ತಿಳಿವುದುರ್ವಿತಲದೊಳ್ ||

ಚಪಲಾಕ್ಷಿ ಕೇಳು ನೇಳುವೆ |

ನಿಪುಣದಿ ನೀಂ ಕೇಳ್ವುದೀಗ ನೀರಜಗಂಧೀ || ” (ನಂದಿ ಭಂ. ಪು. ೨೨.)

ಎಂದು ಇರುವುದರಿಂದ ಗ್ರಂಥವು ಇನ್ನೂ ಇದ್ದಿರಬಹುದೆಂದು ತೋರುತ್ತದೆ. ಮೂಲದಲ್ಲಿ [] ಈ ಅವರಣ ಚಿಹ್ನೆಗಳಲ್ಲಿ ತೋರಿಸಿರುವ ಭಾಗವು ಗ್ರಂಥಕರ್ತನದಲ್ಲ. ಕೆಲವು ಕಡೆ ಹೊಸದಾಗಿ ಸೇರಿಸಿದ್ದು. ಕೆಲವು ಕಡೆ ಗ್ರಂಥದಲ್ಲಿ ತಪ್ಪಿದ್ದು, ಅದನ್ನು ತಿದ್ದಿ ಸರಿಪಡಿಸಿ ಸೇರಿಸಿದ್ದು.

ಈ ಗ್ರಂಥದಲ್ಲಿ ಪ್ರಾಸವನ್ನು ಅದಿಪ್ರಾಸ, ಅಂತ್ಯಪ್ರಾಸ, ಮಿತ್ರಪ್ರಾಸವೆಂದು ಮೂರು ವಿಭಾಗವನ್ನಾಡಿ ಲಕ್ಷಣ ಹೇಳಿರುವುದು ಸಮಂಜಸವೆಂದು ತೋರುತ್ತದೆ. ನಾಗವರ್ಮನು ಹೇಳಿರುವ ಪ್ರಾಸಗಳೆಲ್ಲವೂ ಇವುಗಳಲ್ಲಿಯೇ ಅಂತರ್ಭಾವವಾಗುವಂತೆ ತೋರುತ್ತದೆ. ಯತಿಗೆ ಈತನು ಕೊಟ್ಟಿರುವ ಲಕ್ಷಣವು ಬಹಳ ಅಪೂರ್ವವಾಗಿದೆ. ಅಂಧ್ರಭಾಷೆಯಲ್ಲಿರುವ ವಡಿಯೇ ಈತನು ಕೊಟ್ಟಿರುವ ಯತಿಲಕ್ಷಣಕ್ಕೆ ಸರಿಯಾಗಿದೆ. ಕನ್ನಡ ಕವಿಗಳು ಯಾರೂ ಈ ಗ್ರಂಥಕರ್ತನು ಹೇಳಿರುವ ಯತಿಲಕ್ಷಣವನ್ನು ಬಹುಶಃ ಅನುಸರಿಸಿ

ಸಿಲ್ಲ. ಗ್ರಂಥಕರ್ತನು ತನ್ನ ಈ (ಭಂದೋ) ಗ್ರಂಥದ ಉದಾಹರಣೆಯ ಪದ್ಯಗಳಲ್ಲಿ ಆ ಯತಿಯಲಕ್ಷಣವನ್ನು ಅನುಸರಿಸಿದ್ದಾನೆ.” 1 ಎಂದು ಈ ಗ್ರಂಥವನ್ನು ಮುದ್ರಿಸಿದ ಕಾವ್ಯಕಲಾನಿಧಿ ಪತ್ರಿಕೆಯ ಸಂಪಾದಕರು ಆ ಗ್ರಂಥದ ಮುನ್ನುಡಿಯಲ್ಲಿ ಬರೆದಿರುವರು. ಈ ಸಂಪಾದಕರು ಗ್ರಂಥಕ್ಕೆ “ನಂದಿಯ ಭಂದಸ್ಸು” ಎಂದು ಹೆಸರು, ಎಂಬುದನ್ನು ಈ ಗ್ರಂಥದ ಹಸ್ತಲಿಖಿತಪ್ರತಿಗಳಲ್ಲಿ ಆದಿಯಲ್ಲಿಯೂ (ನಂದಿಭಂದಸ್ಸು) ಅಂತದಲ್ಲಿಯೂ (ನಂದಿಯ ಭಂದಸ್ಸು ಸಂಪೂರ್ಣಂ) ಇರುವ ಬರವಣಿಗೆಯಿಂದ ನಿರ್ಧರಿಸಿಕೊಂಡಿರುವರು. ಆದರೆ ಇದು ಸಂಪೂರ್ಣವಾದ ಭಂದೋಗ್ರಂಥವಲ್ಲ. ಭಂದೋಗ್ರಂಥದಲ್ಲಿಯ ಸಂಜ್ಞಾಪ್ರಕರಣವು ಗದ್ಯಭಾಗದಲ್ಲಿದೆ. ಮುಂದಣ ಸಮವೃತ್ತಪ್ರಕರಣವು ಮಾತ್ರ ಲಕ್ಷಲಕ್ಷ್ಯಣಗಳುಳ್ಳ ಪದ್ಯಗಳಿಂದ ಕೂಡಿದೆ. ಭಂದಶಾಸ್ತ್ರಗಳಲ್ಲಿ ಪ್ರತಿಸಾದ್ಯವಾಗತಕ್ಕ, ಅರ್ಥ ಸಮ, ವಿಷಮ ವೃತ್ತಗಳು; ಆರ್ಯಾಸ್ಕಂಧಕಾದಿ ಮಾತ್ರಾವೃತ್ತಗಳು; ಷಟ್ಪತ್ಯಗಳು ಇವನ್ನು ವಿವರಿಸುವ ಪ್ರಕರಣಗಳು ಹೇಳಿಲ್ಲ. ಆದುದರಿಂದ ಈ ಗ್ರಂಥವು ಭಂದಶಾಸ್ತ್ರದ ಸಮವೃತ್ತಗಳ ಲಕ್ಷ್ಯ ಲಕ್ಷಣಗಳನ್ನು ಮಾತ್ರವೇ ಒಳಕೊಂಡಿರುವ ಗ್ರಂಥಭಾಗವಾಗಿರುವುದು. ಈಗ ನಮಗೆ ದೊರಕಿರುವ ಕವಿಜಿಹ್ವಾಬಂಧನವೆಂಬ ಭಂದಶಾಸ್ತ್ರದ ಸಂಜ್ಞಾಪ್ರಕರಣದಲ್ಲಿ ವಿಶೇಷ ವಿಷಯಗಳಲ್ಲಿ ವಡಿ ಅಥವಾ ಯತಿಯೆಂಬ ಭಾಗವು ಮುಖ್ಯವಾಗಿರುವುದರಿಂದಲೂ, ಆ ವಡಿಲಕ್ಷಣವನ್ನನುಸರಿಸಿರುವ ಯಾವ ಕಾವ್ಯವಾಗಲಿ, ಭಂದಶಾಸ್ತ್ರವಾಗಲಿ ಕನ್ನಡದಲ್ಲಿ ಇಲ್ಲದಿರುವುದರಿಂದಲೂ ಈ ಕವಿಯೇ ವಡಿಲಕ್ಷಣಕ್ಕೆ ಉದಾಹರಣವಾಗಿ, ವಡಿಲಕ್ಷಣಗಳನ್ನನುಸರಿಸಿ ಸಮವೃತ್ತಗಳ ಭಾಗವನ್ನು ಮಾತ್ರ ಒಳಕೊಂಡಿರುವ ಈ ಗ್ರಂಥವನ್ನು ಬರೆದಿರುವನೆಂದು ಊಹಿಸಲು ಅವಕಾಶವುಂಟು. ಇಷ್ಟು ಮಾತ್ರವೇ ಅಲ್ಲ. ಈ ಗ್ರಂಥದ ಕೊನೆಯಲ್ಲಿ ಮೂರು ಕಂದಗಳು ಮಾತ್ರ ಇದ್ದು ಯಾವ ವಿಷಯವನ್ನೂ ಮುಗಿಸದಿರುವುದರಿಂದ ಈ ಗ್ರಂಥವು ಅಪೂರ್ಣವೆಂದು ಸಂಪಾದಕರೇ ಉಪಸಾದಿಸಿರುವರು. ಈ ಮೂರು ಪದ್ಯಗಳಲ್ಲಿ ಒಂದು ಪದ್ಯವು ಈಗ ಮುದ್ರಿತವಾಗಿರುವ 2 ಕವಿಜಿಹ್ವಾಬಂಧನದಲ್ಲಿ ದೊರಕುತ್ತಿರುವುದು ಇವೆರಡು ಗ್ರಂಥಗಳೂ ಏಕಕರ್ತೃಕಗಳೆಂದು ತೋರಿಬರುವ ಊಹೆಗೆ ಮತ್ತಷ್ಟು ಬಲೀಯವಾಗಿರುವುದು. ಇವೆರಡು ಕಾರಣಗಳಲ್ಲದೆ ಮತ್ತೊಂದು ಪ್ರಬಲವಾದ ಕಾರಣವೊಂದಿರುವುದು. ಈ ಗ್ರಂಥದಲ್ಲಿ ವ್ಯಾಕರಣಕ್ಕೆ ವಿರುದ್ಧವಾದ ಯಾವಬಗೆಯ ಹೊಸ ಗನ್ನಡದ ಮತ್ತು ವ್ಯಾವಹಾರಿಕ ಭಾಷೆಯ ಪದಗಳ ಪ್ರಯೋಗಗಳು ಇರುವುವೋ ಅಂತಹ ಪ್ರಯೋಗಗಳೇ ಕವಿಜಿಹ್ವಾಬಂಧನದಲ್ಲಿಯೂ ವಿಶೇಷವಾಗಿರುವುವು. ಮತ್ತು ಕವಿಜಿಹ್ವಾಬಂಧನದಲ್ಲಿರುವ ವಿಷಯವನ್ನು ಕವಿಯು ತನ್ನ ಹೆಂಡತಿಯನ್ನು ಕುರಿತು ಹೇಳಿರುವಂತೆ ಈ ಭಂದೋಭಾಗವೂ ಹೆಂಡತಿಯನ್ನು ಕುರಿತು ಹೇಳಿದಂತೆ ಅಲ್ಲಲ್ಲಿ ಕೆಳದಿ ಮೊದಲಾದ ಸಂಬುದ್ಧಿ ಪದಗಳನ್ನೊಳಕೊಂಡಿರುವುದು. ಈ ಕಾರಣಗಳಿಂದ ಇವೆರಡು ಗ್ರಂಥಗಳೂ ಏಕಕರ್ತೃಕಗಳೆಂಬುದರಲ್ಲಿ ಮತ್ತಷ್ಟು ಪ್ರಬಲವಾದ ಊಹೆಗೆ ಅವಕಾಶವಿರುವುದು.

ಹೀಗೆ ಇವೆರಡು ಗ್ರಂಥಗಳೂ ಏಕಕರ್ತೃಕಗಳೆಂದು ತಿಳಿದಮೇಲೆ ಅಪೂರ್ಣವಾಗಿರುವ ಈ ಭಂದೋಗ್ರಂಥವು ಸ್ವತಂತ್ರವಾದ ಗ್ರಂಥವಲ್ಲದೆ ಕವಿಜಿಹ್ವಾಬಂಧನದ ಒಂದು ಭಾಗವೆಂದು ಹೇಳುವುದರಲ್ಲಿ ಯಾವಬಗೆಯ ಅನೌಚಿತ್ಯವೂ ಕಂಡುಬರುವುದಿಲ್ಲ.

ಇದರ ಸಮವೃತ್ತಪ್ರಕರಣದ ಆದಿಯ ಶ್ರೀವೃತ್ತದ ಲಕ್ಷ್ಯಪದ್ಯದಲ್ಲಿ “ ಶ್ರೀ ನಂದೀಶಂ ” ಎಂದಿರುವುದರಿಂದ ಹೆಸರಿಲ್ಲದಿದ್ದ ಗ್ರಂಥಭಾಗವಾದ ಈ ಗ್ರಂಥಕ್ಕೆ “ ನಂದಿಯ ಭಂದ ” ಸ್ಲೋಕ ಹೆಸರನ್ನು ಯಾರೋ ಹೊಸದಾಗಿ ನಾಮಕರಣಮಾಡಿದಂತೆ ಕಂಡುಬರುವುದಲ್ಲದೆ, ಇದರ ಹೆಸರು ನಂದಿಯ ಭಂದಸ್ಸೆಂದು ಹೇಳಲು, ಪ್ರಬಲವಾದ ಮತ್ತಾವ ಕಾರಣವೂ ದೊರಕುವುದಿಲ್ಲ.

ಈ ಗ್ರಂಥಕರ್ತೃವಿನ ಕಾಲವನ್ನು ಸಂಪಾದಕರು ಇದರಲ್ಲಿರುವ ವ್ಯಾವಹಾರಿಕ ಪ್ರಯೋಗಗಳನ್ನು ನೋಡಿ ಕವಿಯು ಅಷ್ಟು ಸಮರ್ಥನಲ್ಲವೆಂದೂ ೧೯ನೆಯ ಶತಮಾನದವನೆಂದೂ ಊಹಿಸಿರುವರು. ಆದರೆ ಈಶ್ವರಕವಿಯ ಕಾಲವು ಸು. ೧೭೩೦ ಎಂದರೆ ಹದಿನೆಂಟನೆಯ ಶತಮಾನದ ಪೂರ್ವಭಾಗವೆಂದು ಊಹಿಸಲು ಅವಕಾಶವಿರುವುದರಿಂದ ಈ ಗ್ರಂಥದ ಕಾಲವೂ ೧೭೩೦ ಎಂದರೆ (ಹದಿನೆಂಟನೆಯ) ಶತಮಾನದ ಪೂರ್ವಭಾಗವೆಂದು ಹೇಳುವುದರಲ್ಲಿ ಯಾವ ದೋಷವೂ ಇಲ್ಲವೆಂದು ಕಂಡುಬರುವುದು—

ಈಶ್ವರಕವಿಯು ಭಂದಶ್ಯಾಸ್ತ್ರಕ್ಕೆ ಸಂಬಂಧಪಟ್ಟ ಸಂಜ್ಞಾಪ್ರಕರಣದಲ್ಲಿ 1 ಕನ್ನಡದಲ್ಲಲ್ಲದೆ ತಮಿಳು, ತೆಲುಗು ಭಂದಸ್ಸುಗಳಲ್ಲಿ ವಿಶೇಷವಾಗಿ ರೂಢಿಯಲ್ಲಿರುವ ವಡಿಯೆಂಬ ವಿಚಿತ್ರಿವಿಶೇಷವನ್ನು (ತಮಿಳುರು ಮೋನೈ ಎಂದು ಹೇಳುವರು.) ಕನ್ನಡ ಭಂದಸ್ಸಿಗೂ ತಂದೊಡ್ಡಿ ಕವಿಜಿಹ್ವಾಬಂಧನವೆಂಬ ಗ್ರಂಥವನ್ನು ವಿರಚಿಸಿ ಈ ವಡಿಗೆ ಲಕ್ಷ್ಯಭೂತವಾಗಿ “ ನಂದಿಯ ಭಂದ ” ಸ್ಲೋಕ ಈ ಗ್ರಂಥವನ್ನು ತಾನೇ ಬರೆದಿರುವನೆಂದು ಹೇಳಲು ಯಾವ ದೋಷವೂ ಕಂಡುಬರುವುದಿಲ್ಲ. ಮತ್ತೊಬ್ಬನು ಈ ಗ್ರಂಥವನ್ನು ಬರೆದಿದ್ದ ಪಕ್ಷದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ತನ್ನೀಗ್ರಂಥದಲ್ಲಿ ಎಲ್ಲಿಯಾದರೂ, ಹೇಗಾದರೂ ಸೂಚಿಸದೆ ಇರನು. ಅಲ್ಲದೆ ಗ್ರಂಥವನ್ನು ಈ ಬಗೆಯಲ್ಲಿ ಆದ್ಯಂತಪ್ರಕರಣಶೂನ್ಯವಾಗಿಯೂ ಬರೆಯುತ್ತಿರಲಿಲ್ಲ. ಆದುದರಿಂದ ಈ ಕವಿಯಿಂದ ರಚಿತವಾದ ಈ ಗ್ರಂಥಭಾಗವು ಕವಿಜಿಹ್ವಾಬಂಧನಗ್ರಂಥದ ಭಾಗವೆಂದು ಊಹಿಸಿ ಈ ಗ್ರಂಥಕರ್ತನೂ ಈಶ್ವರಕವಿಯೇ ಎಂದು ಊಹಿಸಿದೆ—



1. ಕನ್ನಡದಲ್ಲಿ— “ ಮೋಹನತರಂಗಿಣಿಯೆಂಬ ಸಾಂಗತ್ಯಗ್ರಂಥವನ್ನು ಬರೆದ ಕನಕದಾಸನು ಮಾತ್ರ ವಡಿಪ್ರಾಸಗಳ ನಿಯಮವನ್ನನುಸರಿಸಿ ತನ್ನೀಕಾವ್ಯವನ್ನು ರಚಿಸುವನೆಂದು ತನ್ನ ಆ ಗ್ರಂಥದ ಸೀತಿಕಾಪ್ರಕರಣದಲ್ಲಿ ಹೇಳಿಕೊಂಡಿರುವನು.

ಕನ್ನಡ ಕವಿಜಿಹ್ವಾ ಬಂಧನ ಕವಿಜಿಹ್ವಾ ಅನ್ಯಮಾರ್ಗ	ಕವಿಜನಾ	ಕಾವ್ಯಾಲಂಕಾರ	ತೆನುಗು
ಕವಿಜಿಹ್ವಾ ಬಂಧನ	ಕವಿಜನಾ	ಕಾವ್ಯಾಲಂಕಾರ	ಭಂದೋದರ್ಪಣ ಅಪ್ಪ ಕವೀಯ
ಕವಿಜಿಹ್ವಾ ಅನ್ಯಮಾರ್ಗ	ಕವಿಜನಾ	ಕಾವ್ಯಾಲಂಕಾರ	ಭಂದೋದರ್ಪಣ ಅಪ್ಪ ಕವೀಯ
೧೦. ಅಖಂಡಯತಿ	೧೦. ಅಖಂಡಯತಿ	೧೦. ಮಾಚನ- ಜವರಾಜ	೨೨. ಪ್ರಭುನಾಮಾಂಘ್ರ. ನಾಮಕವಿಂಡ ಯತಿ
೧೧. ಆದೇಶಯತಿ	೧೧. ಆದೇಶಯತಿ	೧೧. ಆದೇಶಯತಿ	೨೩. ರಾಗಮಯತಿ
೧೨. ದೇಶೀಯ	೧೨. ದೇಶೀಯ	೧೨. ದೇಶೀಯ	೨೪. ವಿಭಾಗಯತಿ
೨೪. ನಿತ್ಯಯತಿ	೨೪. ನಿತ್ಯಯತಿ	೨೪. ನಿತ್ಯಯತಿ	೨೫. ನಿತ್ಯಯತಿ
೨೬. ಯುಷ್ಮದಸ್ವಚ್ಛ	೨೬. ಯುಷ್ಮದಸ್ವಚ್ಛ	೨೬. ಯುಷ್ಮದಸ್ವಚ್ಛ	೨೭. ಯುಷ್ಮದಸ್ವಚ್ಛ
೨೮. ಪರರೂಪಯತಿ	೨೮. ಪರರೂಪಯತಿ	೨೮. ಪರರೂಪಯತಿ	೨೯. ಪರರೂಪಯತಿ
೪೦. ಪಂಚಮಾವಿಭಕ್ತಿ	೪೦. ಪಂಚಮಾವಿಭಕ್ತಿ	೪೦. ಪಂಚಮಾವಿಭಕ್ತಿ	೪೦. ಪಂಚಮಾವಿಭಕ್ತಿ
೪೧. ಪ್ರಾಸವಿಶ್ರಾಂತಿ	೪೧. ಪ್ರಾಸವಿಶ್ರಾಂತಿ	೪೧. ಪ್ರಾಸವಿಶ್ರಾಂತಿ	೪೧. ಪ್ರಾಸವಿಶ್ರಾಂತಿ

೧. ಪದ್ಮವಡಿ (ಆಕಾರಂ)
೨. ಗರುಡಂ (ಗುಡಿಮ)
೩. ಸಾರಂಗಂ (ಕೊಂಬು)
೪. ಹಂಸಂ (ಏತ್ಯ)
೫. ಕಾಕವಡಿ (ಓತ್ಯ)

ಈ ಮೇಲಣ ಪಟ್ಟಿಕೆಯಿಂದ ಕನ್ನಡದಲ್ಲಿ ಸ್ವರವಡಿ ಮೊದಲಾದ ಐದು ನಡಿಗಳು ಮಾತ್ರ ಪ್ರಸಿದ್ಧವು, ಮತ್ತು ತೆಲುಗಿನಲ್ಲಿಲ್ಲದ ವಡಿವಿಶೇಷವೆಂದು ತೋರಿಬಿಡುವ ಪದ್ಮಾದಿ ಐದು ನಡಿಗಳೂ ಸ್ವರವಡಿ ಯ ಭೇದಗಳಿಗೆ ಕೊಟ್ಟಿರುವ ಭೇದವೇ ಹೊಂದಿದವು ಮಾತ್ರವಲ್ಲದೆ ಇವು ಬೇರೆಯಾದ ಭೇದಗಳಲ್ಲ. ಅಲ್ಲದೆ ಕನ್ನಡಿಗನಾದ ಕವಿಜಿಹ್ವಾ ಬಂಧನಕರ್ತೃವು, ತಾನು ಸ್ವಂತವಾಗಿ ಹೇಳಿರುವ ಮೊದಲಿನ ಐದು ಭೇದಗಳು ಮತ್ತಿನ ಐದು ಅಲ್ಲದೆ ಅನ್ಯಮಾರ್ಗಗಳಿಲ್ಲವೆಂದು ತೆಲುಗು ಭಾಷೆಯ ಕವಿಜನಾಶ್ರಯದ ಮತವನ್ನು ಮಾತ್ರ ಸ್ವೀಕರಿಸಿ ಹತ್ತು ಭೇದವನ್ನೂ ಅಂಗೀಕರಿಸಿರುವನು. ಉಳಿದ ಕಾವ್ಯಾಲಂಕಾರ-ಭಂದೋದರ್ಪಣ-ಅಪ್ಪ ಕವೀಯ ಇವುಗಳಲ್ಲಿರುವ ಭೇದಗಳನ್ನು ಸ್ವೀಕರಿಸಿಲ್ಲವಾದುದರಿಂದ ಇವನು ಈ ತೆನುಗು ಕವಿಗಳಿಗಿಂತ ಪ್ರಾಚೀನನೆಂದು ಹೇಳಲು ಅವಕಾಶವಿದ್ದರೂ, ಈತನು ಕೆಲವು ವಿಷಯಗಳಲ್ಲಿ ಅಪ್ಪ ಕವೀಯವನ್ನು ಅನುಸರಿಸಿರುವುದರಿಂದ ಅಪ್ಪ ಕವೀಯ ಮೊದಲಾದ ತೆನುಗು ಗ್ರಂಥಕಾರರಿಗಿಂತ ಹಿಂದಣವನೆಂದು ಹೇಳಲು ಅವಕಾಶವಿಲ್ಲ. ಆದರೆ ಇವನಿಗೆ ವಡಿವಿಷಯದಲ್ಲಿ ತೆನುಗು ಗ್ರಂಥಕರ್ತೃಗಳಂತೆ ಹೆಚ್ಚಿನ ಒಳಭೇದಗಳನ್ನು ಸ್ವೀಕರಿಸಲು ಇಷ್ಟವಿಲ್ಲವೆಂದು ಮಾತ್ರ ಹೇಳಬಹುದು.

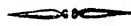
೨. ಪ್ರಾಸಭೇದಗಳನ್ನು ತೋರಿಸುವ ಪಟ್ಟಿ.ಕೆ.

ಕನ್ನಡ	ತೆನುಗು	ಕವಿಜಹ್ವಾ	ಕವಿಜನಾಶ್ರಯ	ಕಾನ್ಯಾಲಂಕಾರ	ಅನಂತಭಂದಸ್ಸು	ಅಪ್ಪಕವೀಯ
೧. (ವಿನುಶ)ಪ್ರಾಸಂ ೧. ವಿನುತಪ್ರಾಸಂ ೨. ಶಾಂತಪ್ರಾಸಂ ೨. ಶಾಂತಪ್ರಾಸಂ ೩. ವರ್ಗಪ್ರಾಸಂ ೩. ವರ್ಗಪ್ರಾಸಂ ೪. ಸಮಾಪಪ್ರಾಸಂ ೪. ಸಮಾಪಪ್ರಾಸಂ	ಹರಿ ೧ ಕರಿ ೨ ವೃಷಭ ೩ ತುರಂಗಂ ೪ ಶರಭಂ ೫ ಅಜಂ ೬	೧. ಹರಿ ೨. ಕರಿ ೩. ವೃಷಭ ೪. ತುರಂಗಂ ೫. ಶರಭ ೬. ಅಜಂ ೭. ಅಲ್ಪಪಾಣ ೧ ೮. ಮಹಾಪ್ರಾಣ ೨ ೯. ಮಿತ್ರಾಕ್ಷ ೩	೧೦. ನಾಸನಾಕ್ಷಿ ೧೧. ದ್ವಿಪ್ರಾಸಂ ೧ ೧೨. ತ್ರಿಪ್ರಾಸಂ ೨	ದ್ವಂದ್ವಪ್ರಾಸಂ ದ್ವಿಪ್ರಾಸಂ ೫ ತ್ರಿಪ್ರಾಸಂ ೨	ಸಮ ೧ ಮುಪ್ರಾಸ ೩ ಪ್ರಾದಿಪ್ರಾಸ ೫ ಸುಮಲಘಂ ೬ ವಿಕಲ್ಪ ೭ ಬಿಂದು ೮ ಅರ್ಧಬಿಂದು ೯ ಉಭಯ ೧೦ ಸಂಯುತ ೧೧ ಸಂಧಿಗತ ೧೨	ಸಮ ಮುಪ್ರಾಸ ೧೪ ಸ್ವವರ್ಗಜ ೧೩ ಲಘದ್ವಿತ್ವ ೭ ವಿಕಲ್ಪಪ್ರಾಸ ೮ ಪೂರ್ಣಬಿಂದು ೨ ಅರ್ಧಬಿಂದು ೧ ಉಭಯ ೯ ಸಂಯುತಾಕ್ಷರ ೪ ಸಂಧಿಗತ ೧೭ ಖಂಡಾಖಂಡ ೩ ಸಂಯುತಾಸಂಯುತಃ ರೇಫಯುತ ೭ ಅನುನಾಸಿಕ ೧೦
(ಅನ್ಯಮಾರ್ಗ) ದ್ವಂದ್ವಪ್ರಾಸ ೨ ದ್ವಿಪ್ರಾಸಂ ೧ ತ್ರಿಪ್ರಾಸಂ ೩	ದ್ವಂದ್ವಪ್ರಾಸಂ ೨ ದ್ವಿಪ್ರಾಸಂ ೧ ತ್ರಿಪ್ರಾಸಂ ೩	೧೦. ನಾಸನಾಕ್ಷಿ ೧೧. ದ್ವಿಪ್ರಾಸಂ ೧ ೧೨. ತ್ರಿಪ್ರಾಸಂ ೨	೧೦. ದ್ವಿಪ್ರಾಸಂ ೫ ೨. ತ್ರಿಪ್ರಾಸಂ ೬	ದ್ವಂದ್ವಪ್ರಾಸಂ ದ್ವಿಪ್ರಾಸಂ ೫ ತ್ರಿಪ್ರಾಸಂ ೨	ದ್ವಂದ್ವ ೨ ತ್ರಿಪ್ರಾಸು ೩	೩ ದ್ವಂದ್ವ ೪ ತ್ರೈಕ್ಷರ

೧. ಅಂಶಗತಂ (ಅಂತ್ಯಾದಿ)	೭. ಅಂತಗತ	೧೩. ಅಂತ್ಯಪ್ರಾಸಂ ೩	೩. ಅಂತ್ಯಪ್ರಾಸು ೪ ೨. ಅಂತ್ಯ	೫ ಅಂತ್ಯ	೬ ಅಂತ್ಯ
೫. ಅನುಗತ	೭. ಅನುಗತ ಅಂತ್ಯಾದಿ	೧೪. ದುಸ್ತರಪ್ರಾಸಂ ೪ ೧೫. ಅನುಪ್ರಾಸಂ ೫ ೭. ದೀರ್ಘಸಿಂಹ ೮. ಲಘುಗಜ ೯. ಲಘುವೃಷಭ ೧೦. ದೀರ್ಘವೃಷಭ ೧೧. ಬಿಂದುಕರಭ ೧೨. ದೀರ್ಘಕರಭ ೧೩. ಲಘುಕರಭ ೧೪. ಲಘುಅಜ ೧೫. ಬಿಂದುಅಜ ೧೬. ಸ್ವರನಿಯಮ ೧೭. ಅಲ್ಪಪ್ರಾಣ ೧೮. ಮಹಾಪ್ರಾಣ ಮಿತ್ರ ೧೯ ೧೯. ವಾಸವಾಕ್ಷಿಂ ೨೦. ದ್ವಿಪ್ರಾಸು ೨೧ ತ್ರಿಪ್ರಾಸು ೨೨ ಚತುಃಪ್ರಾಸು ೨೧. ಅನುಪ್ರಾಸು ೨೩ ೨೨. ದುಸ್ತರ ೨೪	೪. ದುಸ್ತರ ೩ ೫. ಅನುಪ್ರಾಸ ೨ ೪. ಅನುಪ್ರಾಸ	೧ ದುಸ್ತರ ೭ ಅನುಪ್ರಾಸ	೨ ದುಸ್ತರ ೭ ಅನುಪ್ರಾಸ
					ಆಭೇದ ೧೭ ಲಘುಯಕಾರ ೧೫ ಪ್ರಾಸಮೈತ್ರಿ ೧೧ ಪ್ರಾಸವೈತ್ರಿ ೧೨
				ಪ್ರಾಸಮೈತ್ರಿ	

ಕವಿರಾಜ	ಕನ್ನಡ ಛಂದೋಂಬುಧಿ	ಕವಿಜಿಹ್ವಾ	ಕವಿಜನಾಶ್ರಯ	ಕೆನುಗು	ಅಪ್ಪಕವೀಯ
		೨೩. ಏಕಪಾದಸುಪ್ರಾಸು೨೫ ಸುಪ್ರಾಸು	೬. ಸುಕರ ೧	೫. ಸುಕರ	೧ ಸುಕರ
		೨೪. ಅಂತ್ಯಪ್ರಾಸು ೨೬			
		೨೫. ಪೂರ್ಣದ್ವಂದ್ವಾರ್ಣ ಸಿಂಹಾದಿ ೨೭			
		೨೬. ದ್ವಂದ್ವದ್ವಂದ್ವಾರ್ಣ ೧. ನಪುಂಸಕಾಲ್ಪಪ್ರಾರ್ಣ			
		೨. ಅಲ್ಪಪ್ರಾರ್ಣದೀರ್ಘ೨೦			
		೩. ಮಹಾಪ್ರಾರ್ಣಲಘು೩೧			
		೪. ವಾಸವಾಕ್ಷಿಪ್ರಾಸು೩೨			
		೫. ಸ್ತ್ರೀಯಶ್ಚ ೩೩			
		೬. ಅಶ್ವದೀರ್ಘ ೩೪			
		೭. ದುಸ್ತರದೀರ್ಘ ೩೫			
		೮. ದುಸ್ತರಬಿಂದು ೩೬			
		೯. ನಪುಂಸಕದುಸ್ತರ ೩೭			
		೧೦. ಸ್ತ್ರೀನಪುಂಸಕ ” ೩೮			
		೧೧. ಪುನಃಪುನಃಕದುಸ್ತರರ್ಥ			
		೧೨. ಪೂರ್ಣದ್ವಂದ್ವಾರ್ಣ ಗಜಪ್ರಾಸು ೪೦	೭. ಲಳಿತಮುಕ್ತಾಂತ ಪ್ರಾಸು	ಜತು: (೪)	ಜತು:

ಪಂಪಾದಿ ಕರ್ಣಾಟಕ ಪ್ರಾಚೀನಮಹಾಕವಿಗಳ ಕಾವ್ಯಗಳಲ್ಲಿ ಕಂಡುಬರುವ ಕೆಲವು ವಿಶೇಷಪದಾರ್ಥಗಳ ಸ್ವರೂಪನಿರ್ಣಯ ವಿಚಾರ.



ಪೀಠಿಕೆ.

ಈಗ ನಮಗೆ ದೊರಕುತ್ತಿರುವ ಹಸ್ತಲಿಖಿತ (ತಾಳಪತ್ರ ಅಥವಾ ಕಾಗದದಲ್ಲಿ ಬರೆಯಲ್ಪಟ್ಟಿರುವ) ಪ್ರಾಚೀನಕರ್ಣಾಟಕಗ್ರಂಥಗಳಲ್ಲಿಯೂ, ಮುದ್ರಿತದಾಗಿರುವ ಪ್ರಾಚೀನ ಕರ್ಣಾಟಕಗ್ರಂಥಗಳಲ್ಲಿಯೂ ಆಯಾ ಪ್ರತಿಗಳ ಲೇಖಕರ ಮತ್ತು ಸಂಪಾದಕರ ಭ್ರಾಂತಿ ಪ್ರಮಾದಾದಿ ದೋಷಗಳಿಂದ ಪದಾರ್ಥಸ್ವರೂಪನಿರ್ಣಯವಿಚಾರದಲ್ಲಿ ವಿಶೇಷವಾದ ಕುಂದುಕೊರತೆಗಳು ಕಂಡುಬರುತ್ತಿವೆ. ಒಂದು ಹಸ್ತಲಿಖಿತಪ್ರತಿಯನ್ನು ಆಧಾರವಾಗಿಟ್ಟು ಕೊಂಡು ಮತ್ತೊಂದು ಪ್ರತಿಯನ್ನು ಬರೆಯತಕ್ಕವನು (ಲೇಖಕನು) ಹಲವೆಡೆಗಳಲ್ಲಿ ಭ್ರಾಂತಿಯಿಂದ ಒಂದಕ್ಷರಕ್ಕೆ ಬದಲಾಗಿ ಮತ್ತೊಂದಕ್ಷರವನ್ನು ಬರೆದಿರುವುದುಂಟು. ಮತ್ತೆ ಕೆಲವೆಡೆಗಳಲ್ಲಿ ಒಂದೇಜಾತಿಯ ಹಲವಕ್ಷರಗಳಲ್ಲಿ ಕೆಲವಕ್ಷರಗಳೂ, ಹಲವು ಪದಗಳಲ್ಲಿ ಒಂದೆರಡು ಪದಗಳೂ ಕೈಬಿಟ್ಟುಹೋಗಿರುವುದೂ ಉಂಟು. ಹಲವೆಡೆಗಳಲ್ಲಿ ಅಕ್ಷರಗಳು ಕ್ರಮದಷ್ಟಿ ನಾರ್ಪಟ್ಟಿರುವುದೂ ಕಂಡುಬರುವುದು, ಹಲವು ಸಂದರ್ಭಗಳಲ್ಲಿ ಪತ್ರ ಸಂಖ್ಯೆಗಳೂ, ಪದ್ಯಗದ್ಯಸಂಖ್ಯೆಗಳೂ ಇಲ್ಲದಿರುವ ತಾಳಪತ್ರಪ್ರತಿಗಳ ದಾರವು ಕಿತ್ತುಹೋಗಿರುವುದರಿಂದ ಪತ್ರಗಳು ಅಸ್ತವ್ಯಸ್ತಗಳಾಗಿ ಜೋಡಿಸಲ್ಪಟ್ಟು ಗ್ರಂಥದ ಅನುಪೂರ್ವಿಯು ಅಸ್ತವ್ಯಸ್ತವಾಗಿರುವುದರಿಂದ ಇಂತಹ ಗ್ರಂಥಗಳ ಆಧಾರದಿಂದ ಬರೆಯಲ್ಪಟ್ಟ ಮತ್ತಿನ ಗ್ರಂಥಗಳಲ್ಲಿಯೂ ಗ್ರಂಥದ ಅನುಪೂರ್ವಿಯು ಅಸ್ತವ್ಯಸ್ತವಾಗಿಯೇ ಇರುವುದೂ ಉಂಟು. ಹಲವು ವೇಳೆ ಬೇರೆಬೇರೆ ಗ್ರಂಥಗಳ ಭಾಗಗಳೂ ಒಂದಕ್ಕೊಂದು ಸೇರಿಕೊಂಡುಹೋಗಿರುವುದೂ 1 ಉಂಟು. ಇವುಗಳಲ್ಲದೆ ಶವಸ ಎಂಬಕ್ಷರಗಳ ಮಾರ್ಪಾಡು, ಅಲ್ಪಪ್ರಾಣ ಮಹಾಪ್ರಾಣಗಳ ಮಾರ್ಪಾಡು ಗುಣಿತಾಕ್ಷರಗಳಲ್ಲಿ ಹ್ರಸ್ವದೀರ್ಘಗಳಿಗೂ ಇತ್ಯವತ್ಯಗಳಿಗೂ ಭೇದವು ಕಾಣದಿರುವಿಕೆ, ಸ್ವರವ್ಯಂಜನಗಳ ಮಾರ್ಪಾಡು, ಈ ದೋಷಗಳಿಲ್ಲದಿರುವ ಹಸ್ತಲಿಖಿತಪ್ರತಿಗಳು ದೊರಕುವುದೇ ಅಪೂರ್ವವೆಂದು ಹೇಳುವುದೂ ಅತಿಶಯೋಕ್ತಿಯಲ್ಲ. ಈ ಬಗೆಯ ಹಸ್ತಲಿಖಿತಗ್ರಂಥಗಳಲ್ಲಿ ವ್ಯವಹಾರವು ಹೆಚ್ಚಿದಹಾಗೆಲ್ಲಾ ಇನ್ನೂ ಹೊಸಹೊಸ ಬಗೆಯ ದೋಷಪ್ರಕಾರವು ಅನುಭವಕ್ಕೆ ಬರುವುದರಲ್ಲಿ ಯಾವ ಬಗೆಯ ಸಂಶಯವೂ ಇರಲಾರದು. ಈ ಮೇಲೆಹೇಳಿದ ಲೇಖಕದೋಷಗಳೆಲ್ಲವೂ ಸಂಪಾದಕರಲ್ಲಿಯೂ ಸಾಮಾನ್ಯ

1. ಮದ್ರಾಸ್ ಲೈಬ್ರರಿಯಲ್ಲಿರುವ ಮತ್ತು ಕಿಟ್ಟಲ್ ಸಾಹೇಬರು ಮುದ್ರಿಸಿರುವ ನಾಗವರ್ಮನ ಛಂದೋಂಬುಧಿಯಲ್ಲಿ ತುಂಬಾ ಅರ್ನಾಚೀನನಾದ ಈಶ್ವರಕವಿಯ ಕವಿವಿಹ್ನಾಬಂಧನದ ಪದ್ಯಗಳು ಸೇರಿಕೊಂಡಿರುವವು.

ನಾಗಿ ಕಂಡುಬರುವುದಲ್ಲದೆ ಇನ್ನೂ ವಿಶೇಷವಾದ ಹಲವುಬಗೆಯ ದೋಷಗಳೂ ಕಂಡುಬರುವುವು. ಸಂಪಾದಕರೊಲ್ಲರೂ ಸಾಮಾನ್ಯವಾಗಿ ಪಂಡಿತರೇ ಆಗಿರುವುದರಿಂದ ಹಲವೆಡೆಗಳಲ್ಲಿ ಭ್ರಾಂತಿಪ್ರಮಾದಾದಿಗಳಿಂದ ಸಮುದ್ರದಂತೆ ಅತಿಗಂಭೀರವಾಗಿರುವ ಮಹಾಕವಿಗಳ ಗೂಢಾಶಯವನ್ನಾಳಿಯದವರಾಗಿ ತಮ್ಮ ಬುದ್ಧಿಶಕ್ತಿಗನುಗುಣವಾಗಿ ಶಬ್ದಾರ್ಥಗಳನ್ನು ಮಾರ್ಪಡಿಸಿಬಿಡುವರು. 1 ತ್ರುಟಿತವಾಗಿರುವ ಸ್ಥಳಗಳಲ್ಲಿ ತಮ್ಮ ಪ್ರತಿಭಾಪ್ರಭಾವದಿಂದ ಮಾರ್ಪಡಿಸಿದ ವಿಷಯವನ್ನು ಯಾವ ಬಗೆಯಲ್ಲಿಯೂ ಸೂಚಿಸುವ ಪದ್ಧತಿಯೂ ಕಂಡುಬರುವುದಿಲ್ಲ. 2 ಈ ದೋಷವು ಮತ್ತೆಲ್ಲಾ ದೋಷಗಳಿಗಿಂತಲೂ ತುಂಬಾ ಭಯಂಕರವಾಗಿರುವುದು. ಈ ಕಾರಣದಿಂದ ಈಗ ನಮಗೆ ದೊರಕುವ ಕರ್ಣಾಟಕ ಪ್ರಾಚೀನ ಹಸ್ತಲಿಖಿತ ಪ್ರತಿಗಳ ಆಧಾರದಿಂದ ಮುದ್ರಿತವಾಗಿರುವ ಗ್ರಂಥಗಳಲ್ಲಿರುವ ಹಲವು ಪದಾರ್ಥಗಳ ಸ್ವರೂಪನಿರ್ಣಯವಿಚಾರವು ಅತ್ಯಾವಶ್ಯಕವಾಗಿರುವುದರಿಂದ ಈ ಸಣ್ಣ ಉಪನ್ಯಾಸದಲ್ಲಿ ಅದಿಹಂಪನ ಅದಿಪುರಾಣ, ವಿಕ್ರಮಾರ್ಜುನವಿಜಯ, ಜನ್ನಕವಿಯ ಯಶೋಧರಚರಿತ, ಅನಂತನಾಥಪುರಾಣ ಇವುಗಳಲ್ಲಿರುವ ಕೆಲವು ಅಪೂರ್ವಪದಾರ್ಥಗಳ ಸ್ವರೂಪನಿರ್ಣಯವನ್ನು ನೇಮಿಚಂದ್ರ, ನಯಸೇನ ಮೊದಲಾದ ಹಲವು ಪ್ರಾಚೀನ ಕರ್ಣಾಟಕ ಮಹಾಕವಿ

ಸಂಪಾದಕರ ಮಾರ್ಪಾಡನ್ನು ತೋರಿಸುವುದಕ್ಕಾಗಿ ಎರಡು ಉದಾಹರಣಗಳನ್ನು ಇಲ್ಲಿ ಕೊಟ್ಟಿದೆ.

1. ಮಡದೀ ನೀಂ.....

ಬಡವಾಸ್ಯಂತವಿಪಂತಿ (ರಾದಕನಸಿಂ) ನಿರ್ಬಂಧದಿಂದ ಬಂಧದಿಂದ ||

ಬಿಡಿಕುಂ ತನ್ನಯ ತೇಜದಿಂದ ಮಿಗುವುದ್ಯದ್ಭಾನುವಂ ಭಾನುವಂ ||

(ಜಗ. ಅ. ೩.—ಪ. ೨೨)

ಈ ಪದ್ಯದಲ್ಲಿ “ರಾವಕನಸೇ” ಎಂದು ಹಸ್ತಲಿಖಿತಪ್ರತಿಯು ಪಾಠವನ್ನು ನಿರ್ಧರಿಸಿ ಅರ್ಥವಾಗದಿರುವ ಆ ಭಾಗವನ್ನು ಸಂಪಾದಕರೇ “ರಾದಕನಸಿಂ” ಎಂದು ಮಾರ್ಪಡಿಸಿರುವರು. ಮತ್ತು “ತೇಜದಿಂದ ಮಿಗುವುದ್ಯದ್ಭಾನುವಂ” ಎಂದು ದೂರಕದ ಪಾಠದಲ್ಲಿ ಒಂದು ಲಘುವು ಅವ್ಯಕ್ತಕ್ಕೆ ಕಡಿಮೆಯಾಗಿದ್ದುದರಿಂದ ತೇಜದಿಂದ ಎಂಬಲ್ಲಿ ತೇಜದಿಂದ ಎಂದೂ ಮಾರ್ಪಡಿಸಿರುವರು. ಸಂಪಾದಕರ ಈ ಎರಡು ಪಾಠಗಳಲ್ಲಿಯೂ ಪ್ರಕೃತಮುಖ್ಯಗ ನ್ಯಾಸಪದತ್ವ ಮೊದಲಾದ ಹಲವು ದೋಷಗಳುಂಟು. ಇದರ ವಿಮರ್ಶೆಯು ಜಗನ್ನಾಥವಿಜಯವಿಮರ್ಶೆಯಲ್ಲಿ ವಿಶದವಾಗಿ ನಿರೂಪಿತವಾಗಿರುವುದು. ಪ್ರಕೃತದಲ್ಲಿ ಸಂಪಾದಕರು ಈ ಮಾರ್ಪಾಡು ತಮ್ಮದೆಂದು ಸೂಚಿಸಿಲ್ಲ. “ನೀ” ಎಂಬಕ್ಷರವನ್ನು ಸೇ ಎಂದು ಸಂಪಾದಕರು ಭ್ರಾಂತಿಪಟ್ಟಿದ್ದರಿಂದಲೂ, ಲಘುಕ್ಷರವು ಯಾವ ಸ್ಥಳದಲ್ಲಿರಬೇಕೆಂದು ತಿಳಿಯದಿದ್ದುದರಿಂದಲೂ ಮಹಾಕವಿಯ ಕಾವ್ಯದಲ್ಲಿ ಈ ಬಗೆಯ ದೋಷಕ್ಕೆ ಅವಕಾಶವನ್ನು ಕಲ್ಪಿಸಿಕೊಟ್ಟಂತಾಗಿರುವುದು. “ತಿರಾವು(ಹು) ಕನನೀ ನಿರ್ಬಂಧದಿಂ” ಅವುಕ (ಆಹುಕ) ನೆಂದು ಉಗ್ರಸೇನನಿಗೆ ಹೆಸರು. ಉಗ್ರಸೇನನನ್ನು ಈ ನಿರ್ಬಂಧದಿಂದ ಬಿಡಿಸುವನು ಎಂದರ್ಥವು. “ತೇಜದಿಂದ ಮಿಗುವುದ್ಯದ್ಭಾನುವಂ ಭಾನುವಂ” ತನ್ನಯ ತೇಜಸ್ಸಿನಿಂದ ಹರಡುವ ಕಿರಣವುಳ್ಳ ಸೂರ್ಯನನ್ನು ಮಾರುವನು ಎಂದರ್ಥವು.

2. “ಕೇತುಕೃತಾಂಜನ(ತನ)ಯಂ” (ಕೇತುಕೃತಾಂಜನೇಯಂ, ಎಂದಿರಬೇಕು)

(ಗದಾ—ಅ. ೧. ಪ. ೩೩.)

ಪ್ರಯೋಗಗಳೊಡನೆ ಹೋಲಿಸಿ ವಿಚಾರಮಾಡಲಾಗಿದೆ. ಗುಣದೋಷಜ್ಞರಾದ ವಿದ್ವಾಂಸರು ಇದರಲ್ಲಿರಬಹುದಾದ ಗುಣವನ್ನು ಗ್ರಹಿಸಿ ದೋಷವನ್ನು ತಿರುವುದರಮೂಲಕ ತಮ್ಮ ಸೌಜನ್ಯವನ್ನು ಪ್ರಕಟಿಸಿ ಇದರಿಂದ ಕನ್ನಡಿಗರಿಗೆ ಯಥಾಶಕ್ತಿ ಜ್ಞಾನಲಾಭವನ್ನು ಒದಗಿಸಿಕೊಡುವುದರಮೂಲಕ ನನ್ನ ಶ್ರಮವನ್ನು ಸಾರ್ಥಕಪಡಿಸುವರೆಂದು ನಂಬಿರುವೆನು.

ಆದಿಪಂಪನಿಂದ ರಚಿತವಾದ ಆದಿಪುರಾಣವು ಮೈಸೂರು ಗವರ್ನಮೆಂಟ್ ಓರಿಯಂಟಲ್ ಲೈಬ್ರರಿಯ ಪಂಡಿತರ ಸಂಪಾದಕತ್ವದಲ್ಲಿ ಮುದ್ರಿತವಾಗಿದೆ. ಪ್ರಥಮಮುದ್ರಣವಲ್ಲದೆ ಸಂಸ್ಕರಿಸಲ್ಪಟ್ಟ ಪುನರ್ಮುದ್ರಣವನ್ನು ಪಡೆದ ಯೋಗವಿನ್ನೂ ಆ ಗ್ರಂಥಕ್ಕೆ ಬರಲಿಲ್ಲ. ಇದೇ ಕವಿಯಿಂದ ವಿರಚಿತವಾದ ವಿಕ್ರಮಾರ್ಜುನವಿಜಯ, ಅಥವಾ ಪಂಪ ಭಾರತವೆಂಬ ಗ್ರಂಥವು ಆದಿಯಲ್ಲಿ ಶಾಸನದ ಇಲಾಖೆಯ ಪಂಡಿತರಿಂದ ಮುದ್ರಿತವಾಗಿತ್ತು. ಆದಕ್ಕೆ ಆಧಾರವಾಗಿದ್ದು ಒಂದೇ ಒಂದು ತಾಳಪ್ರತಿಯು. ಮೈಸೂರಿನಲ್ಲಿ ಕರ್ಣಾಟಕಪರಿಷತ್ತು ಸ್ಥಾಪಿತವಾದಬಳಿಕ ಕೆಲವು ದಿವಸಗಳಮೇಲೆ ಪರಿಷತ್ತಿನ ಸೆಕ್ರೆಟರಿಗಳಾದ ಮ|| ರಾ|| ಬಿ. ವೆಂಕಟನಾರಣಪ್ಪನವರು ತುಂಬಾ ಅಶುಭವಾಗಿದ್ದ ಪಂಪಭಾರತ ಮತ್ತು ಪಂಪರಾಮಾಯಣ (ನಾಗಚಂದ್ರಕವಿವಿರಚಿತ ರಾಮಚಂದ್ರಚರಿತಪುರಾಣ) ಇವನ್ನು ಶೋಧಿಸಿ ಪುನರ್ಮುದ್ರಣವನ್ನು ಮಾಡುವ ಕಾರ್ಯವನ್ನು ಕೈಕೊಂಡರು. ಆ ಕಾಲಕ್ಕೆ ಸರಿಯಾಗಿ ಕನ್ನಡಿಗರ ಪುಣ್ಯೋದಯದಿಂದ ಉತ್ತರದೇಶದಲ್ಲಿ ಆರಾ ಎಂಬಡೆಯಲ್ಲಿ ಸ್ಥಾಪಿತವಾಗಿರುವ ಜೈನಪುಸ್ತಕಭಂಡಾರದಲ್ಲಿ ಶೇಖರಿಸಲ್ಪಟ್ಟಿದ್ದ ಮತ್ತೊಂದು ತಾಳಪ್ರತಿಯ ಸಹಾಯವೂ ದೊರಕಿತು. ಪರಿಷತ್ತು ಈ ಗ್ರಂಥಗಳ ಶೋಧನೆಗೆ ಮೈಸೂರು ದೇಶದಲ್ಲಿದ್ದ ಪ್ರಮುಖ ಪಂಡಿತ ಗೋಷ್ಠಿಯೊಂದನ್ನೇರ್ಪಡಿಸಿ ಅವರ ಒತ್ತಾಸೆಯನ್ನೂ ಪಡೆಯಿತು. ಇದರ ಫಲವಾಗಿ ಪಂಪಭಾರತವು ಮತ್ತೆ ಪರಿಷ್ಕೃತವಾಗಿ ಮುದ್ರಿತವಾಯಿತು. ಈ ಮುದ್ರಣದಲ್ಲಿ ಗ್ರಂಥವಿಮರ್ಶಾತ್ಮಕವಾದ ಒಂದು ಮುನ್ನುಡಿಯೂ, ಕ್ಲಿಷ್ಟಪದಗಳ ಅರ್ಥವನ್ನು ಕೊಟ್ಟಿರುವ ಪಟ್ಟಿಕೆಯೊಂದೂ ಸೇರಿರುವುವು. ಈ ಪಟ್ಟಿಕೆಯಲ್ಲಿ ಕೆಲವು ಪದಗಳ ಮುಂದೆ ಅರ್ಥವು ತಿಳಿಯಲಿಲ್ಲವೆಂಬ ಪ್ರಶ್ನಾರ್ಥಕಚಿಹ್ನೆ ಇರುವುದು. ಉಳಿದ ಪದಗಳ ಅರ್ಥವೆಲ್ಲವೂ ಪ್ರಕೃತಪ್ರಯೋಗಾನುಸಾರವಾಗಿ ಈ ಗ್ರಂಥಶೋಧನೆಗೆ ಏರ್ಪಡಿಸಿದ್ದ ಪಂಡಿತಗೋಷ್ಠಿಯಿಂದ ನಿರ್ಧರಿಸಲ್ಪಟ್ಟು ಬರೆದಿರತಕ್ಕವುಗಳಾಗಿವೆ. ಈ ಪಟ್ಟಿಕೆಯಲ್ಲಿರುವ ಕೆಲವು ಪದಾರ್ಥಗಳ ಮತ್ತು ಪಂಪಾದಿ ಪ್ರಾಚೀನಕವಿಗಳ ಕಾವ್ಯಗಳಲ್ಲಿ ಪ್ರಯುಕ್ತವಾಗಿರುವ ಮತ್ತೆ ಕೆಲವು ಅಪೂರ್ವವಾಗಿರುವ ಪ್ರಾಚೀನಪದಾರ್ಥಗಳ ಸ್ವರೂಪನಿರ್ಣಯ ವಿಚಾರವೇ ಈ ಪ್ರಬಂಧದ ಶರೀರವಾಗಿರುವುದು.

(೧) ಅಗುಂತಿ—ಅಧಿಕೃತ ಅಥವಾ ಅತಿಶಯ, ೧-೩೯ ವ, ೪, ೪೦, ವ, ೧೪-೬೫ ದಗುಂತಿ-೫-೬೩, (ಶಾಂತಿ) ೧-೬೫, ೭-೧೪೩.

ಪಂಪಭಾರತ—‘ಕ್ಲಿಷ್ಟಪದಗಳ ನಿಘಂಟು’ ಎಂಬ ಪರಿಶಿಷ್ಟದಲ್ಲಿ ಅಗುಂತಿಯೆಂಬ ಪದವು ಪಂಪಭಾರತದಲ್ಲಿ ಮೂರು ಕಡೆಗಳಲ್ಲಿ ಬಂದಿರುವುದೆಂದೂ ದಗುಂತಿಯೆಂಬ

ಪದವು ಪಂಪಭಾರತದ ಅ. ೫-೬೩ರಲ್ಲಿಯೂ ಶಾಂತಿಪುರಾಣದಲ್ಲಿ ಎರಡುಕಡೆಗಳಲ್ಲಿ ಬಂದಿರುವುದೆಂದೂ ಬರೆಯಲ್ಪಟ್ಟಿರುವುದು. ಆದರೆ ಪಂಪಭಾರತದ ಅ. ೫-೬೩ರಲ್ಲಿ ಆ ಪದವು ದೊರಕುವುದಿಲ್ಲ. ಅಗುಂತಿಯೆಂಬ ಪದವು ಮಾತ್ರ ಮೂರಡೆಗಳಲ್ಲಿಯೂ ಕಂಡುಬರುವುದು, ಕೋಶಗಾರರು ಪಂಪನಿಂದ ರಚಿತನಾಗಿರುವ ಆದಿಪುರಾಣದಲ್ಲಿ ಈ ಪದವಿರುವುದೇ! ಇಲ್ಲವೇ! ಎಂಬುದನ್ನು ವಿಚಾರಿಸಲಿಲ್ಲ. ಪ್ರಕೃತದಲ್ಲಿ ಅತಿಶಯ ಅಥವಾ ಅಧಿಕೃತ ಎಂಬರ್ಥವುಳ್ಳ ಅದಿಪಂಪನ ಪಂಪಭಾರತದ ಪ್ರಯೋಗದಂತೆ ಅಗುಂತಿಯೆಂಬ ಪದವನ್ನೂ, ಪೊನ್ನನ ಪ್ರಯೋಗದಂತೆ ದಗುಂತಿಯೆಂಬ ಪದವನ್ನೂ ಅಂಗೀಕರಿಸಿದರೆ, ಅಗುಂತಿ, ದಗುಂತಿ ಎಂಬ ಎರಡು ಶಬ್ದರೂಪಗಳೂ ಸಾಧುವಾದುವೇ? ಅಥವಾ ಇವೆರಡರಲ್ಲಿ ಯಾವುದಾದರೊಂದು ಸಾಧುವೇ? ಯಾವುದು ಸಾಧುವಾದುದು ಎಂಬ ಮೂರು ವಿಕಲ್ಪಗಳು ಹುಟ್ಟುವುವು. ಇವುಗಳಲ್ಲಿ ಮೊದಲಯ ಪಕ್ಷದಲ್ಲಿ ಪಂಪಭಾರತದಲ್ಲಿ ಅಗುಂತಿಯೆಂಬ ಪದವೇ ಕವಿಯಿಂದ ಪ್ರಯುಕ್ತನಾಗಿರುವುದೆಂದೂ ಶಾಂತಿಪುರಾಣದಲ್ಲಿ ದಗುಂತಿಯೆಂಬ ಪದವೇ ಕವಿಯಿಂದ ಪ್ರಯುಕ್ತನಾಗಿರುವುದೆಂದೂ ನಿರ್ಧರವಾದರೆ ಎರಡು ಶಬ್ದರೂಪಗಳೂ ಸಾಧುವೆಂದು ಒಪ್ಪಿಕೊಳ್ಳಬೇಕಾಗುವುದು. ಆದುದರಿಂದ ಅದಿಯಲ್ಲಿ ಈ ವಿಷಯವನ್ನು ವಿಮರ್ಶಿಸಬೇಕಾದುದು ಅತ್ಯವಶ್ಯಕವು.

ಪಂಪಭಾರತದಲ್ಲಿ 1-139 ವಚನದಲ್ಲಿ (1) ವ|| ಎಂಬುದು ನಿನ್ನ ಬಗೆಯ ಬಗೆಯೋಳೊಡಂಬಡುವಂತೆ ಕುಲಗಿರಿಗಳ ಬಿಣ್ಣುಮಂ, ಧರಾತಳದ ತಿಣ್ಣುಮ ಮಾದಿತ್ಯನ ತೇಜದ 1 ಗುಂತಿಯುಮಂ, ಚಂದ್ರನ ಕಾಂತಿಯುಮಂ.....ಅವರವರ ದೆಸೆಯಿಂ ತೆಗೆದೊಂದುಮಾಡಿ

4-40 ವಚನದಲ್ಲಿ (2) ಎಂದು ತನ್ನ ಮೇಳದಾಕೆಗಳಂ ಬೆಸಗೊಂಡೊಡಾಕೆಗಳಾಕೆಯ ಪತ್ತಿದಕಣ್ಣುಮಂ.....ಸಹಜಮನೋಜನ ಕುಲದ, ಚಲದ, ಚಾಗದ ಬೀರದ ಭಾಗ್ಯದ ಸೌಭಾಗ್ಯದಗುಂತಿಗಳ ನಂತುಮಳವಲ್ಲದೆ ಮೊಗಲಿ

14-65 (ಆಶ್ವಾಸ ಗ್ರಂಥಾಂತ್ಯ ಮಂಗಳಪದ್ಯದಲ್ಲಿ)

(3) ಕರಮಟ್ಟುರ್ತು ಸಮಸ್ತಭಾರತಕಥಾಸಂಬಂಧಮಂ ಬಾಚಿಸಲ್ |
ಬರೆಯಲ್ ಕೇಳಲೊಡರ್ಚುವಂಗಮಿದಲೊಳ್ ||

ಧೃತಿ ತುಷ್ಟಿ ಪುಷ್ಟಿ ವಿಭವಂ ಸೌಭಾಗ್ಯಮಿಷ್ಟಾಂಗಸಾ |
ಸುರತಂ ಕಾಂತಿ ಯಗುಂತಿ ಶಾಂತಿ ವಿಭವಂ ಭದ್ರಂ ಶುಭಂ ಮಂಗಳಂ ||

ಈ ಮೇಲೆ ಕೊಟ್ಟಿರುವ ಉದಾಹರಣೆಗಳಲ್ಲಿ ೧ ಮತ್ತು ೨ನೆಯವು ಗದ್ಯಭಾಗಗಳು. ಇವುಗಳೊಳಗೆ ೧ ರಲ್ಲಿ ತೇಜದ ಎಂಬ ಅಕಾರಾಂತಶಬ್ದದ ಮುಂದುಗಡೆಯಲ್ಲಿ ಅಗುಂತಿ ಎಂಬ ಶಬ್ದವು ಬಂದು ಲೋಪಸಂಧಿಯಿಂದ ಹಿಂದಣಪದದ ಲುಪ್ತಾಕಾರದ ಸ್ಥಳ

ವನ್ನು ಮುಂದಣಪದದ ಅಕಾರವು ಆಕ್ರಮಿಸುವುದರಿಂದ ಒಂದು ಅಕ್ಷರವು ಕಡಿಮೆಯಾಗುವುದು. ಹಾಗೆಯೇ ೨ನೆಯದರಲ್ಲಿಯೂ ಸೌಭಾಗ್ಯದ ಎಂಬ ಅಕಾರದ ಮುಂದೆ ಅಗುಂತಿ ಎಂಬ ಪದದ ಅಕಾರವು ಬಂದಿರುವುದರಿಂದ ಲೋಪಸಂಧಿಯಾಗಿ ಹಿಂದಣ ಉಪ್ರಾಕಾರದ ಸ್ಥಳವನ್ನು ಮುಂದಣ ಅಕಾರವು ಆಕ್ರಮಿಸುವುದರಿಂದ ಒಂದು ಅಕ್ಷರವು ಕಡಿಮೆಯಾಗುವುದು. ಹೀಗೆ ಈ ಎರಡು ಉದಾಹರಣೆಗಳೂ ಗದ್ಯಭಾಗದಲ್ಲಿರುವುದರಿಂದ (ಗದ್ಯದಲ್ಲಿ ಅಕ್ಷರನಿಯಮವಿಲ್ಲ) ಅಕ್ಷರಗಳು ಹೆಚ್ಚಾದರೂ ಕಡಿಮೆಯಾದರೂ ಯಾವ ಬಗೆಯ ದೋಷವೂ ಇಲ್ಲ. ದಗುಂತಿಯೆಂಬ ಪದವಿದ್ದಿದ್ದರೆ ಒಂದು ಅಕ್ಷರವು ಮಾತ್ರ ಹೆಚ್ಚುತ್ತಿತ್ತು. ಮತ್ತು ೩ನೆಯದು ಪದ್ಯಭಾಗವು. ಇದರಲ್ಲಿ ಶಾಂತಿ ಎಂಬ ಇಕಾರಾಂತಶಬ್ದದ ಮುಂದುಗಡೆ ಅಗುಂತಿ ಎಂಬ ಪದವಿರುವುದರಿಂದ ಆಗಮಸಂಧಿನಿಯಮದಂತೆ ಯಕಾರವು ಹೆಚ್ಚಾಗಿ ಬರುವುದು. ಇಲ್ಲಿ ಹಿಂದಣ ಉದಾಹರಣೆಗಳಂತೆ ಲೋಪಸಂಧಿಯಾಗಿ ಅಕ್ಷರವು ಕಡಿಮೆಯಾಗಲು ಅವಕಾಶವಿಲ್ಲದುದರಿಂದ (ಅಕ್ಷರಗಳ ನಿಯಮವಿರುವ ಭಂದಸ್ಸಿನಲ್ಲಿ) ಭಂದೋಭಂಗಳಿಗೆ ಅವಕಾಶವಿಲ್ಲವಾಗಿ ಇಲ್ಲಿಯೂ ಯಾವ ಬಗೆಯ ದೋಷವೂ ಇಲ್ಲ. ಹೀಗೆ ಈ ಮೂರು ಉದಾಹರಣೆಗಳಲ್ಲೂ ದಗುಂತಿ ಎಂಬ ಪದವಿದ್ದು ಒಂದಕ್ಷರವು ಹೆಚ್ಚಿದರೂ ಗದ್ಯಭಾಗಗಳಲ್ಲಿ ಅಕ್ಷರಗಳ ನೈಯತ್ಯದ ಅವಶ್ಯಕತೆಯಿಲ್ಲದಿರುವುದರಿಂದ ದೋಷವಿಲ್ಲ. ಮೂರನೆಯ ಭಂದೋಭಾಗದಲ್ಲಿಯೂ ದಕಾರವೇ ಮೂಲರೂಪದಲ್ಲಿರುವುದರಿಂದ ಸಂಧಿಯಿಂದ ಬರತಕ್ಕ ಯಕಾರಾಗಮಕ್ಕೆ ಅವಕಾಶವಿಲ್ಲದಿದ್ದರೂ ಅಕ್ಷರದ ನ್ಯೂನತೆಗೆ ಅವಕಾಶವಿಲ್ಲದಿರುವುದರಿಂದ ಭಂದಸ್ಸು ಕೆಡುವ ಸಂಭವವಿಲ್ಲವಾಗಿ ದೋಷವಿಲ್ಲ.

ಒಟ್ಟಿನಲ್ಲಿ ಈ ಮೇಲೆ ಹೇಳಿದ ಆದಿಪಂಪನ ವಿಕ್ರಮಾರ್ಜುನವಿಜಯದ ಪ್ರಯೋಗಗಳಲ್ಲಿ ಅಗುಂತಿ ಅಥವಾ ದಗುಂತಿ ಎಂಬ ಎರಡು ರೂಪಗಳಲ್ಲಿ ಯಾವ ಶಬ್ದ ರೂಪವಿದ್ದರೂ ದೋಷವಿಲ್ಲದಿರುವುದರಿಂದ ಇಲ್ಲಿ ಪ್ರಯುಕ್ತವಾಗಿರುವ ಶಬ್ದವು ದಗುಂತಿಯೇ? ಅಗುಂತಿಯೇ? ಎಂದು ನಿರ್ಧರಿಸಲಾಗುವುದಿಲ್ಲ.

ಪೊನ್ನನ—ಶಾಂತಿಪುರಾಣದಲ್ಲಿ ಆ. ೧-ಪ. ೬೫-

(1) ಇಂತಿನಿವಿರದಗ್ಗಳದ ದ |

ಗುಂತಿಯನೊಳಕೊಂಡು..... ||

ಆ. ೯-ಪ. ೧೪೭,

(2) ಪಡೆದ ಧನಕ್ಕೆ..... |

..... ||

.....ಸೂಟಗೇಣಿ(೦)ಯಂ |

ಗಡಿಯ. ದಗುಂತಿ ಪೆಂಪುವಡೆದಾ ಪೊಲಲೊಳ್ ನೆಣೆದೊಟ್ಟಿ ತೋಣುಗುಂ ||

ಆ. ೨-ಪ. ೧೪೩.

(3) ಪುದಿದೆಳಗಾಯ್..... |
..... ||
.....ಬಸಂ |

ತದೊಳಮದೇಂ ಬಸಂತದ ದಗುಂತಿಗೆ ಬಾಲ್ಯೊದಲಾಯ್ತೊ ಮಾಮರಂ ||

ಈ ಮೇಲೆ ಕೊಟ್ಟಿರುವ ಪೊನ್ನನ ಶಾಂತಿಪುರಾಣದ ಮೂರು ಉದಾಹರಣೆಗಳೂ ಪದ್ಯಭಾಗಕ್ಕೆ ಸೇರಿರುವು, ಈ ಮೂರು ಉದಾಹರಣೆಗಳಲ್ಲಿಯೂ ಅಕಾರಾಂತ ಶಬ್ದದ ಮುಂದುಗಡೆಯಲ್ಲಿಯೇ ದಗುಂತಿ ಎಂಬ ಶಬ್ದವು ಬಂದಿರುವುದು. [(1) ಅಗ್ಗಳದ+ದಗುಂತಿ, (2) ಅಂಗಡಿಯ+ದಗುಂತಿ, (3) ಬಸಂತದ+ದಗುಂತಿ,] ಇವುಗಳಲ್ಲಿಲ್ಲಾ ಅಗುಂತಿ ಶಬ್ದವಿರುವುದಾದರೆ ಲೋಪಸಂಧಿಯಿಂದ (1) ಅಗ್ಗಳದ ಅಗುಂತಿ=ಅಗ್ಗಳದಗುಂತಿ, (2) ಅಂಗಡಿಯ+ಅಗುಂತಿ=ಅಂಗಡಿಯಗುಂತಿ ಬಸಂತದ+ಅಗುಂತಿ=ಬಸಂತದಗುಂತಿ, ಎಂದು ಒಂದಕ್ಷರವು ಕಡಿಮೆಯಾಗುವುದರಿಂದ ಭಂದೋದೋಷವು ತಲೆಗೆ ಕಟ್ಟಿದಂತಾಗುವುದು. ಅದುದರಿಂದ ಪೊನ್ನನ ಪ್ರಯೋಗಗಳಲ್ಲಿ ದಗುಂತಿ ಎಂಬ ವ್ಯಂಜನಾದಿಯಾದ ಶಬ್ದವೇ ಇರಬೇಕೆಂದು ನಿಷ್ಕೃಷ್ಟವಾದಂತಾಯಿತು.

ಈ ಮೇಲಣ ವಿಚಾರಗಳಿಂದ ಆದಿಪಂಪನ ವಿಕ್ರಮಾರ್ಜುನವಿಜಯದ ಪ್ರಯೋಗಗಳಲ್ಲಿ ಅಗುಂತಿ ಎಂಬ ಪದವಿದ್ದರೂ ಅಥವಾ ದಗುಂತಿ ಎಂಬ ಪದವಿದ್ದರೂ ಯಾವ ಬಗೆಯ ದೋಷವೂ ಇಲ್ಲ. ಪೊನ್ನನ ಪ್ರಯೋಗಗಳಲ್ಲಿ ಮಾತ್ರ ದಗುಂತಿ ಎಂಬ ಪದವೇ ಇರಬೇಕು. ಅಗುಂತಿ ಎಂಬ ಪದವಿದ್ದರೆ ಭಂದೋದೋಷಕ್ಕೆ ಸಂಭವವುಂಟು ಎಂದು ನಿಶ್ಚಿತವಾದಂತಾಯಿತು. ಹೀಗಾದರೂ ಆದಿಪಂಪನು ಅಗುಂತಿಯೆಂದೂ ಪೊನ್ನನು ದಗುಂತಿಯೆಂದೂ ಪ್ರಯೋಗಿಸಿರಬಹುದಾದುದರಿಂದ ಈ ಎರಡು ರೂಪಗಳೂ ಏಕೆ ಸಾಧುಗಳಾಗಿರಕೂಡದೆಂಬ ಪ್ರಶ್ನೆಗೆ ಮತ್ತೆ ಅವಕಾಶವಿದ್ದೇ ಇರುವುದು. ಅದಕ್ಕಾಗಿ ಈಗ ನಾವು ಆದಿಪಂಪನ ಮತ್ತೊಂದು ಗ್ರಂಥವಾದ ಆದಿಪುರಾಣದ ಪ್ರಯೋಗಗಳನ್ನು ನೋಡುವುದರಿಂದ ಪಂಪನ ಪ್ರಯೋಗದಲ್ಲಿಯೂ ಒಂದು ನಿಷ್ಕರ್ಷೆಯು ಲಭಿಸಿದಂತಾಗಿ ಅಗುಂತಿ ಅಥವಾ ದಗುಂತಿ ಎಂಬ ಪದಸ್ವರೂಪದ ಸಂದೇಹದಲ್ಲೂ ಒಂದು ನಿಷ್ಕರ್ಷೆಯು ಲಭಿಸಿದಂತಾಗುವುದು.

ಆದಿಪುರಾಣ ಆ. ೨-ಪ. ೭೫

(1) ನೆಗಟ್ಟ ಮರಾಂಗನಾಜನದ ರೂಪುಗಳೆಲ್ಲಮದೀಕೆಯೊಂದು ದೇ |

ಸೆಗೆ ನಿಮಿವೊಂದುಪುರ್ವನ ನಯಕ್ಕೆ ಮ¹ ವೊಂದ ದಗುಂತಿಗೊಂದು ಭಂ ||
ಗಿಗೆ.....

1. ಮುದ್ರಿತಪಾಠ. ಮವೊಂದದಗುಂತಿಗೊಂದು, ಮೂಡಬಿದರೆ ಓಲೆಯ ಪುಸ್ತಕದ ಪಾಠವನ್ನು ಮೇಲೆ ಕೊಟ್ಟಿದೆ.

(2) ಅ. ೫-ಪ. ೬೩

ರಮಣೀಜಾತಿಯೊಳಲ್ತೆ ನಂಬಿದವರ್ಗಳ್ ಸಮ್ಯಕ್ತ್ವಮಂ ಪುಟ್ಟಿರಾ |
 ರುಮಧೋಭೂಮಿಯೊಳಂತೆ ಮೂಱುಮನುರಾವಾಸಂಗಳೊಳ್ ಪೇಚ್ಚೊಡ್ತು ||
 ತ್ತಮಸಮ್ಯಕ್ತ್ವಫಲಂ ದಗುಂತಿ ಮಗಳೇ ನೀನಿಂತಿದಂ ನಂಬನು |
 ಕ್ರಮದಿಂದಂ.....

ಮೇಲೆ ಹೇಳಿರುವ ಆದಿಪುರಾಣದ (ಪಂಪಕವಿಯ) ಪ್ರಯೋಗಗಳೆರಡೂ ಪದ್ಯ ಭಾಗಕ್ಕೆ ಸೇರಿದುವು. (1) ನೆಯದರಲ್ಲಿ ಮುದ್ರಿತಪುಸ್ತಕದ ಪಾಠದಲ್ಲಿ “ಅನುರ್ವೊಂದ ದಗುಂತಿ” ಎಂದಿರುವುದರಿಂದ ಅನುರ್ವೊಂದದ ಅಗುಂತಿ ಎಂದು ಪದವಿಭಾಗಮಾಡಬಹುದಾದರೂ ಪ್ರಕ್ರಮಭಂಗವು ಬರುವುದರಿಂದ ಎಂದರೆ ಈಕೆಯ ಅದೊಂದುದೇಸಿಗೆ, ನಿಮಿರ್ವೊಂದು ಪುರ್ವಿನ ನಯಕ್ಕಂ. (ಅನುರ್ವೊಂದದಗುಂತಿಗೆ) ಒಂದು ಭಂಗಿಗೆ ಎಂದಿರುವುದರಿಂದ ಒಂದು ದೇಸೆಗೆ, ಒಂದು ನಯಕ್ಕೆ ಎಂಬಂತೆ ಒಂದದ ಅಗುಂತಿಗೆ ಎಂಬಲ್ಲಿ ಕ್ರಮವಿಲ್ಲದೆ ಹೋಗುವುದು. ಇದರ ಮುಂದೆಯೂ ಒಂದು ಭಂಗಿಗೆ ಎಂದು ಒಂದು ಎಂಬ ಪದವಿದೆ. ಆದುದರಿಂದ ಪ್ರಕ್ರಮಭಂಗದೋಷವು ಸಂಭವಿಸುವುದು. ಮೂಡಬಿದರೆಯ ಪುಸ್ತಕದ ಪಾಠದಂತೆ ಅನುರ್ವ ಒಂದು ದಗುಂತಿಗೆ ಎಂಬ ಪ್ರಯೋಗದಲ್ಲಿ ಈ ಬಗೆಯ ಪ್ರಕ್ರಮಭಂಗಕ್ಕೆ ಅವಕಾಶವಿಲ್ಲ. ಈ ಪ್ರಯೋಗದಲ್ಲಿ ಪಂಪನ ವಿಕ್ರಮಾರ್ಜುನವಿಜಯದ ಪ್ರಯೋಗದಂತೆ ಅಗುಂತಿ ಎಂಬ ಪದವನ್ನಿಟ್ಟುಕೊಂಡರೆ ಒಂದು ಎಂಬ ಉಕಾರದ ಮುಂದೆ ಅಗುಂತಿ ಪದವು ಬರುವುದರಿಂದ ವಕಾರಾಗಮಸಂಧಿಯಿಂದ ಅನುರ್ವೊಂದುನಗುಂತಿಯೆಂದಾಗಬೇಕಲ್ಲದೆ ಅನುರ್ವೊಂದದಗುಂತಿಯಾಗುವುದಿಲ್ಲ. ಆದುದರಿಂದ ಪಂಪನ ಈ ಪ್ರಯೋಗದಲ್ಲಿ ದಗುಂತಿ ಎಂಬ ರೂಪವೇ ಇರಬೇಕು ಎಂದಾಗುವುದು. ಈತನ ಮತ್ತೊಂದು ಉದಾಹರಣೆಯಲ್ಲಿ ಸಮ್ಯಕ್ತ್ವಫಲಂ ದಗುಂತಿ, ಎಂದು ಅನುನಾಸಿಕದ ಅಥವಾ ಮಕಾರದ ಮುಂದೆ ಅಗುಂತಿ ಶಬ್ದವು ಇರುವುದಾಗಿದ್ದರೆ ಸಮ್ಯಕ್ತ್ವಫಲಮಗುಂತಿ, ಎಂದು ಅನುಸ್ವಾರದೊಡಗೂಡಿ ಗುರುವಾಗಿದ್ದ ಲಕಾರವು, ಈಗ ಅನುಸ್ವಾರವು ಮಕಾರರೂಪವನ್ನು ಪಡೆದು ಮುಂದಣ ಅಕಾರದೊಡನೆ ಸೇರಿ ಮಕಾರವಾಗಿ ತನ್ನ ಅನುಸ್ವಾರರೂಪವನ್ನು ಬಿಟ್ಟು ಲಘುವಾಗುವುದರಿಂದ ಭಂದೋದೋಷವು ಉಂಟಾಗುವುದು. ಆದುದರಿಂದ ಇಲ್ಲಿಯೂ ದಗುಂತಿ ಎಂಬ ರೂಪವೇ ಇರಬೇಕಾಗುವುದು. ಈ ಕಾರಣಗಳಿಂದ ಆದಿಪಂಪನ ಆದಿಪುರಾಣದ ಈ ಎರಡು ಪ್ರಯೋಗಗಳೆಲ್ಲಾ ದಗುಂತಿ ಎಂಬ ರೂಪವೇ ಇರಬೇಕೆಂದೂ ಅಗುಂತಿ ಎಂಬ ರೂಪವಿರುವುದಾದರೆ ಭಂದೋದೋಷವು ಸಂಭವಿಸುವುದೆಂದೂ ನಿರ್ಧರವಾದಂತಾಯಿತು.

ಒಬ್ಬನೇ ಕವಿಯು (ಆದಿಪಂಪನು) ತನ್ನ ಒಂದು ಗ್ರಂಥದಲ್ಲಿ ಒಂದೇ ಅರ್ಥವಿರುವ ಎರಡುರೂಪದ ಶಬ್ದಗಳಲ್ಲಿ ಒಂದು ಶಬ್ದ ರೂಪವನ್ನೂ, ಮತ್ತೊಂದು ಗ್ರಂಥದಲ್ಲಿ ಮತ್ತೊಂದು ಶಬ್ದ ರೂಪವನ್ನೂ ಏಕೆಪ್ರಯೋಗಿಸಿರಬೇಕೆಂದೂ ಎಂದರೆ ಅತಿಶಯ ಅಥವಾ ಅಧಿಕ್ಯ

ಅಥವಾ ಮಹತ್ವ ಎಂಬರ್ಥವುಳ್ಳ ಅಗುಂತಿ ಎಂಬ ಶಬ್ದವನ್ನು ವಿಕ್ರಮಾರ್ಜುನವಿಜಯದ
ಲ್ಲಿಯೂ, ದಗುಂತಿ ಎಂಬ ಶಬ್ದವನ್ನು ಆದಿಪುರಾಣದಲ್ಲಿಯೂ ಏಕೆ ಪ್ರಯೋಗಿಸಿರಬಾರದು?
ಎಂಬ ಪ್ರಶ್ನೆಯು ಹುಟ್ಟುವುದು. ವಿಕ್ರಮಾರ್ಜುನವಿಜಯದಲ್ಲಿ ಅಗುಂತಿ ಅಥವಾ ದಗುಂತಿ
ಎಂಬ ರೂಪಗಳಲ್ಲಿ ಯಾವುದಿದ್ದರೂ ದೋಷವಿಲ್ಲವೆಂದೂ, ಆದಿಪುರಾಣದಲ್ಲಿಮಾತ್ರ ದಗುಂತಿ
ಯೆಂಬರೂಪವೇ ಇರಬೇಕು ; ಅಗುಂತಿಯೆಂಬ ರೂಪವಿದ್ದರೆ ಭಂದೋದೋಷವುಂಟಾಗು
ವುದು ಎಂದೂ ನಿರ್ಧರವಾಗಿರುವುದರಿಂದ ನಿಷ್ಕೃಷ್ಟವಾದ ಆದಿಪುರಾಣದ ದಗುಂತಿ ಎಂಬ
ಪ್ರಯೋಗಗಳನ್ನೂ, ಹೀಗೆಯೇ ನಿಷ್ಕೃಷ್ಟವಾಗಿರುವ ಪೊನ್ನನ ಶಾಂತಿಪುರಾಣದ ಪ್ರಯೋ
ಗಗಳನ್ನೂ ಆಧಾರವಾಗಿಟ್ಟುಕೊಂಡು ಸಂಶಯಗ್ರಸ್ತವಾಗಿರುವ ವಿಕ್ರಮಾರ್ಜುನವಿಜಯ
ದಲ್ಲಿಯೂ ಅಗುಂತಿ ಎಂಬುದಕ್ಕೆ ಪ್ರತಿಯಾಗಿ ದಗುಂತಿ ಎಂಬ ರೂಪವನ್ನೇ ಕವಿಯು
ಪ್ರಯೋಗಿಸಿರುವನೆಂದು ಹೇಳಲು ಸ್ವಲ್ಪವೂ ಸಂಶಯವಿಲ್ಲ. ಈ ಕಾರಣದಿಂದ ವಿಕ್ರಮಾ
ರ್ಜುನವಿಜಯದಲ್ಲಿ ಈಗಿರುವ ಅಗುಂತಿ ಎಂಬ ರೂಪವು ಹಸ್ತಲಿಖಿತಪ್ರತಿಗಳ ಲೇಖ
ಕರ ಪ್ರಮಾದದಿಂದ ಒದಗಿದ ಅಕ್ಷರಲೋಪದಿಂದಲೂ, ಇದೇ ಅರ್ಥವನ್ನು ಕೊಡುವ
ಅಗುಂದಲಿಯೆಂಬ ಅಕಾರಾದಿಯಾದ ಮತ್ತೊಂದು ಶಬ್ದದ ಸಾಮ್ಯದಿಂದಂಟಾದ ಸಂಪಾ
ದಕರ ಭ್ರಾಂತಿಯಿಂದಲೂ ಸಂಪಾದಕರಿಂದ ಸ್ವೀಕರಿಸಲ್ಪಟ್ಟು ಮುದ್ರಿತವಾಗಿರುವಂತೆ
ತೋರಿಬರುವುದಲ್ಲದೆ ಕವಿಯೇ ಈ ಶಬ್ದವನ್ನು ಪ್ರಯೋಗಿಸಿರುವನೆಂಬುದಕ್ಕೆ ನಿಷ್ಕೃ
ಷ್ಟವಾದ ಆಧಾರವಾವುದೂ ಇಲ್ಲ.

ಆದುದರಿಂದ ಅತಿಶಯ, ಅಧಿಕೃ, ಮಹತ್ವ ಎಂಬ ಅರ್ಥಗಳುಳ್ಳ ದಗುಂತಿ
ಎಂಬ ರೂಪವನ್ನೇ ಪ್ರಾಚೀನರಾದ ಪಂಪ ಪೊನ್ನಕವಿಗಳು ತಂತಮ್ಮ ಗ್ರಂಥಗಳಲ್ಲಿಲ್ಲಾ
ಪ್ರಯೋಗಿಸಿರುವರೆಂದು ನಿಶ್ಚಿತವಾಗುವುದು. ಈ ಪಂಪ ಪೊನ್ನರಿಗಿಂತ ಅರ್ವಾಚೀನರಾದ
ಕವಿಗಳೂ ದಗುಂತಿಶಬ್ದವನ್ನೇ ಪ್ರಯೋಗಿಸಿರುವರಲ್ಲದೆ ಅಗುಂತಿಶಬ್ದವನ್ನು ಪ್ರಯೋಗಿ
ಸಿಲ್ಲವೆಂಬುದನ್ನು ಕೆಳಗೆ ಕೊಟ್ಟಿರುವ ಒಂದೆರಡು ಉದಾಹರಣಗಳಿಂದ ನಿಶ್ಚಪ್ರಚವಾಗಿ
ತಿಳಿಯಬಹುದು.

II ನೆಯ ಗುಣವರ್ಮನ ಪುಷ್ಪದಂತಪುರಾಣದಲ್ಲಿ

(1) ಮಂಗಳಗರ್ಭಶೋಧನಮನಿದ್ರನಿವಾಸದ ದಿವ್ಯವಸ್ತುವ |

ಗಂಗಳಿನೆಂದು ಮಾಡೆ ಸುರಸುಂದರಿಯರ್ ಪೆಣತೊಂದು ಚೆಲ್ವು ತ ||

ನ್ನಂಗದೊಳಾಗಿ ಕಾಂತಿಯ ದಗುಂತಿಯನಾಂತವಲೋಹಮಾವಗಂ |

ಹಿಂಗದ ಪೊನ್ನ ಪುತ್ರಳೊಲೊಪ್ಪಿದಳಾವಧು ವಚ್ಚ ಭಾವದೊಳಾ ||

(ಆ-೯.-ಪ.-೯೦.)

(2) ಸಂತಸದದೊಂದು ದಗುಂತಿಯೆ ರೂಪುಗೊಂಡು(ಚಂದ್ರಪ್ರಭ. ಆ ೭- ಪ ೭೯)

ಶ್ರವಣ-ಶಾಸನ-139 (60)

(3) ಕಂ|| ಅವರೊಡವುಟ್ಟದೊಳಲುವಿನ ತವರೆನೆ ಧರ್ಮದ ದಗುಂತಿಯನೆ-

(೨) ಒಲ್ಲಣಿಗೆ = ಗಾಣ—(೧೨-೪೮ ವ), (೨೦೬ ವ) ಪುಟ-434

ಸಾಹಿತ್ಯಪರಿಷತ್ತಿನವರು ತಾವು ಮುದ್ರಿಸಿರುವ ಪಂಪಭಾರತದ ಕೊನೆಯಪರಿಶಿಷ್ಟದಲ್ಲಿ ಕೊಟ್ಟಿರುವ ಕ್ಲಿಷ್ಟಪದಾರ್ಥಗಳ ಪಟ್ಟಿಕೆಯಲ್ಲಿ ಒಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ಗಾಣ ಎಂದು ಅರ್ಥವನ್ನು ಕೊಟ್ಟಿರುವರು. ಈ ಅರ್ಥವೂ, ಈ ಶಬ್ದರೂಪವೂ ಸಾಧುವೇ? ಅಲ್ಲವೇ ಎಂದು ವಿಚಾರಮಾಡುವುದೇ ಪ್ರಕೃತೋಪಸ್ಥಿತವಾದವಿಷಯವು.

ಪಂಪಭಾರತ (ವಿಕ್ರಮಾರ್ಜುನವಿಜಯ) ಆ. ೧೨-೪೮ ಗದ್ಯಭಾಗ

(1) ಆದಲೊಂದಮಿಂ ಪೆಟತು ಮಂತಣಕ್ಕೆಡೆಯಿಲ್ಲ. ಮುನ್ನೆ ಚಕ್ಷುಷ್ಮನೆಂಬ ಮನುವಾದ ಕಾಲದೊಳ್ ಧರಾತಳಮನೊಲ್ಲಣಿಗೆಯಿಂ ಪಿಟುವಂತೆ ತಳಮೆಯ್ತೆ ಸುರುಳ್ವಿನಂ ಮುಯ್ಯೇಲ್ಸೂಲ್ ಪಿಟಾದ ಸಾಹಸಮುನುಂ, ಇಂದ್ರಂಗೆ ತನ್ನ ಸಹಜಕವಚಮಂ ತಿದಿಯುಗಿದು ಕೊಟ್ಟ ಚಾಗದ ವೆಂಪುಮಂ,—

(2) ಅಂತು ತನ್ನಂ ಮುನ್ನೆ ಮುಯ್ಯೇಲ್ಸೂಲ್ಪರನೊಲ್ಲಣಿಗೆಯಿಂ ಪಿಟುವಂತೆ ಪಿಂಡಿ ಪಿಟಾದ ಪಗೆಗೆ (ಆ. ೧೨.-೨೦೬. ವ)

ಈ ಎರಡು ಪ್ರಯೋಗಗಳಲ್ಲಿಯೂ ಧರಾತಳಮಂ ಒಲ್ಲಣಿಗೆಯಿಂ ಪಿಟುವಂತೆ ಎಂಬ ವಾಕ್ಯದಲ್ಲಿ ಒಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ಪರಿಷತ್ತಿನ ಅರ್ಥವನ್ನು ಅಂಗೀಕರಿಸಿದರೆ ಧರಾತಳಮಂ ಗಾಣದಿಂದ ಪಿಟುವಂತೆ ಎಂದರೆ ಭೂಮಿಯನ್ನು ಒಂದು ಗಾಣದಲ್ಲಿ (ತೃತೀಯಗೆ ಸಪ್ತಮ್ಯರ್ಥ-ಅಥವಾ ಕರಣಾರ್ಥವನ್ನು ಸ್ವೀಕರಿಸಿ ಗಾಣದಿಂದ ಎಂದಾದರೂ ಹೇಳಬಹುದು.) ಹಾಕಿ ಹಿಂಡಿದಂತೆ ಎಂದು ಅರ್ಥವಾಗುವುದು. ಈ ಅರ್ಥವು ಅಷ್ಟು ಸುರಸವಾಗಿ ಕಾಣುವುದಿಲ್ಲ. ಭೂಮಿಯನ್ನು ಗಾಣದಲ್ಲಿ ಹಿಂಡಿದರೆ ಹೇಗೋ ಹಾಗೆ ಹಿಂಡಿ ಹಿಟಾದ ಎಂಬ ಕ್ರಿಯೆಗೆ ಮಾತ್ರ ಸಾಮ್ಯವನ್ನು ಹೇಳಿದಂತಾಗುವುದು. ಅಲ್ಲದೆ ಹಿಂಡಿ ಎಂಬ ಕೃದಂತಕ್ಕೆ ಕರ್ಮವಿಲ್ಲದೇಹೋಗುವುದು. ಭೂಮಿಯನ್ನು ಎಂಬ ಕರ್ಮವನ್ನು ಇಲ್ಲಿ ಅನ್ವಯಿಸುವುದಾದರೆ ಪಿಟುವಂತೆ ಎಂಬ ಕೃದಂತಕ್ಕೆ ಕರ್ಮವಿಲ್ಲದೇಹೋಗುವುದು. ಎಂದರೆ ಕರ್ಣನು ಭೂಮಿಯನ್ನು ಹಿಂಡಿದುದು ಭೂಮಿಯನ್ನು ಗಾಣದಲ್ಲಿ ಹಾಕಿ ಹಿಂಡಿದರೆ ಹೇಗೋ ಹಾಗೆ ಇತ್ತೆಂದು ಹೇಳಿದಂತಾಗುವುದು. ಭೂಮಿಯನ್ನು ಗಾಣದಲ್ಲಿ ಹಾಕಿ ಹಿಂಡುವುದು ಅಸಂಭವ. ಆದುದರಿಂದ ಗಾಣದಲ್ಲಿ ಎಳ್ಳನ್ನೋ ಅಥವಾ ಕಬ್ಬನ್ನೋ ಹಾಕಿ ಹಿಂಡುವಂತೆ ಹಿಂಡಿ ಎಂದು ಹೇಳಿದ್ದರೆ ಸ್ವಲ್ಪವಾದರೂ ಔಪಮ್ಯದಲ್ಲಿ ಔಚಿತ್ಯವಿರುತ್ತಿತ್ತು. ಅಂತಹ ಪದವಾವುದೂ ಇಲ್ಲಿ ಇಲ್ಲ. ಅಲ್ಲದೆ ಅರಾಲ್ಪಿಬ್ರಿಯ ಪಂಪಭಾರತದ ತಾಳಪತ್ರಪ್ರತಿಯಲ್ಲಿ ಈ ಎರಡು ಕಡೆಗಳಲ್ಲೂ ಒಲ್ಲಣಿಗೆಯಂ ಎಂದು ದ್ವಿತೀಯಾಂತರೂಪಗಳಿರುವುದಲ್ಲದೆ ಒಲ್ಲಣಿಗೆಯಿಂ ಎಂಬ ತೃತೀಯಾಂತ ರೂಪವಿಲ್ಲ. ಪ್ರಾಯಶಃ ಈ ಶಬ್ದಕ್ಕೆ ಗಾಣ ಎಂದು ಅರ್ಥಮಾಡಿದ ಸಂಪಾದಕರೋ ಅಥವಾ ಈ ಸಾಠಕ್ಕೆ ಆಧಾರವಾದ ಹಸ್ತಪ್ರತಿಯ ಲೇಖಕನೋ ಈ ತೃತೀಯಾಂತಶಬ್ದವನ್ನು ಕಲ್ಪಿಸಿರಬಹುದು ಎಂದು ತೋರಿಬರುವುದು. ಈ

ದ್ವಿತೀಯಾಂತರೂಪದಲ್ಲಿ ಧರಾತಳಮಂ ಒಲ್ಲಣಿಗೆಯಂ ಪಿಟುವಂತೆ ಪಿಟಾದು ಎಂದು ಅನ್ವಯವಾಗುವುದರಿಂದ ಧರಾತಳಕ್ಕೂ ಒಲ್ಲಣಿಗೆಗೂ ಉಪಮೇಯೋಪಮಾನತ್ವವು ದೊರಕುವುದರಿಂದ ಅರ್ಥವು ಸಮಂಜಸವಾಗುವುದು. ಈಗ ಒಲ್ಲಣಿಗೆ ಎಂಬ ಈ ಶಬ್ದಕ್ಕೆ ಅರ್ಥವೇನೆಂಬುದನ್ನು ನಿಷ್ಕರ್ಷಿಸಬೇಕಾಗಿರುವುದು.

ಈಗ 1 ಮುದ್ರಿತವಾಗಿರುವ ಶಬ್ದಮಣಿದರ್ಪಣವೆಂಬ ಕನ್ನಡವ್ಯಾಕರಣಗ್ರಂಥದಲ್ಲಿ ಯವಲಗಳು ನಿರನುಸಾಸಿಕಗಳಾಗಿಯೂ, ಸಾನುಸಾಸಿಕಗಳಾಗಿಯೂ ಇರುವುದುಂಟು. ಎಂಬ ವಿಷಯವನ್ನು ತಿಳಿಸುವ

ಸೂತ್ರ-೧೬—(೧೯)

ಅನುಸಾಸಿಕಮುಂ ಯವಲ ಮ |

ನನುಸಾಸಿಕಮುಂ ದಲೆಂಬರಾ.....|| ೨೬ ||

ಈ ಸೂತ್ರದ ಉದಾಹರಣದಲ್ಲಿ ಕೊಲ್ಲಣಿಗೆ, ಅಲ್ಲಣಿಗೆ ಎಂದುಮೇಳಂ, ಎಂದು ಮುದ್ರಿತವಾಗಿರುವುದು, ಆದರೆ ಮದ್ರಾಸ್ ಓರಿಯೆಂಟಲ್ ಲೈಬ್ರರಿಯಲ್ಲಿ ಸಂಗ್ರಹಿತವಾಗಿರುವ “ಲಿಂಗಣಾರಾಧ್ಯವಿರಚಿತವ್ಯಕ್ತಿ”ಯೊಡಗೂಡಿದ ಶಬ್ದಮಣಿದರ್ಪಣದ ಓಲೆಯ ಪ್ರತಿಯಲ್ಲಿ ಕೊಲ್ಲಣಿಗೆಯೆಂದುಮೇಳಂ, ಅಲ್ಲಣಿಗೆಯೆಂದು ಉಟ್ಟುಮೀವಸೀರೆ ಎಂಬ ಪಾಠವು ದೊರಕುವುದು. ವಿಚಾರಮಾಡಿ ನೋದಿದರೆ ಮೇಳ (ಮೆರೆವಣಿಗೆ) ಎಂಬರ್ಥದಲ್ಲಿ ಕೊಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದವನ್ನು ಅಗ್ಗಳ ೨ ಚಾಟುವಿಟ್ಟಲನಾಥರಿ ಮೊದಲಾದ ಕರ್ಣಾಟಕ ಕವಿಗಳು ಪ್ರಯೋಗಿಸಿರುವರಲ್ಲದೆ ಅಲ್ಲಣಿಗೆ ಎಂಬ ಮತ್ತೊಂದು ಶಬ್ದವನ್ನು ಯಾರೂ ಪ್ರಯೋಗಿಸಿರುವುದಿಲ್ಲ. ಈ ಲಿಂಗಣಾರಾಧ್ಯನು ಅ(ಒ)ಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ಉಟ್ಟುಮೀವಸೀರೆ ಎಂದು ಹೇಳಿರುವುದರಿಂದ ಈ ಶಬ್ದಕ್ಕೆ ಬೇರೊಂದು ಅರ್ಥವಿರುವುದೆಂದು ಹೇಳಲು ಕೊಂಚಮಟ್ಟಿಗೆ ಅವಕಾಶದೊರಕಿದಂತಾಗುವುದು. ಈ ಅರ್ಥವನ್ನು ಸ್ವೀಕರಿಸಿ ಪ್ರಕೃತದಲ್ಲಿ ಪಂಪಭಾರತದ ವಾಕ್ಯಕ್ಕೆ ಭೂಮಂಡಲವನ್ನು (ಧರಾತಳಮಂ) ಉಟ್ಟು ಸ್ನಾನಮಾಡಿದ ವಸ್ತ್ರವನ್ನು (ಒಲ್ಲಣಿಗೆಯಂ) ಪಿಟುವಂತೆ (ಹಿಂಡುವಂತೆ) (ಹಿಂಡಿ ಪಿಟಾದು) ಹಿಂಡಿ ರಸತೆಗೆದು ಎಂದು ಅರ್ಥವನ್ನು ಹೇಳಿರುವುದರಿಂದ ಅರ್ಥಪೋಷವೂ, ಅಲಂಕಾರಪರಿಪೂರ್ಣತೆಯೂ ಉಂಟಾಗುವುದು. ಪ್ರಾಯಶಃ ಶಬ್ದಮಣಿದರ್ಪಣದಲ್ಲಿಯೂ ಒಲ್ಲಣಿಗೆ ಎಂಬ ರೂಪವೇ ಇದ್ದು ಲೇಖಕಪ್ರಮಾದದಿಂದ ರೂಪದಲ್ಲೂ, ಅರ್ಥ

1. ಕಿಟ್ಟಲ್‌ಸಾಹೇಬರ ಮುದ್ರಣ. ಮೈಸೂರು ಸಾಹಿತ್ಯಪರಿಷತ್ತಿನ ಮುದ್ರಣ. ಮೈಸೂರು ಸರ್ಕಾರದ ಮುದ್ರಣ.

2. (ಚಂದ್ರ. ಅ. ೧೨. ವ. ೮೩.) ಐರಾವತದಕಾಲಾಟಕ್ಕೆಡೆಯಪ್ಪಂತು ಕೊಲ್ಲಣಿಗೆಯೊಳ್ ಬರ್ಪ.....ತೂಳ್ಳಿ

3. ಹೆಗಲದಂತದ ಕೊಲ್ಲಿಣಿಗೆಯಲಿ. (ಭಾಗ ಸ್ಕಂಧ 10 ಸಂಧಿ 48 ಪದ 26.)

ದಲ್ಲೂ ಈಗ ಮುದ್ರಿತವಾಗಿರುವಂತೆ ಮಾರ್ಪಟ್ಟಿರಬಹುದು ಎಂದು ಊಹಿಸಲು ಅವಕಾಶ
ವುಂಟು.

ಅಲ್ಲದೆ ಕರ್ಣಪಾರ್ಯನ ನೇಮಿನಾಥಪುರಾಣದಲ್ಲಿಯೂ

ಅ. ೧೦. ಪದ್ಯ. ೩೫.

ವ|| ನೇಮಿಯುಂ.....ತತ್ಕಾಸಾರದಿಂ ಪೊಟಮುಟ್ಟುಟ್ಟ ದುಕೂಲವಸ
ನಂಗಳಂ ಕಳೆವಲ್ಲಿ ಪುಲ್ಲನಾಭನ ಸಂಕೇತದಿಂ ಭುವನವಲ್ಲಭನಪ್ಪ ನೇಮಿಕುಮಾರಂ ತನ್ನ
ಟ್ಟವಸ್ತ್ರಮಂ ಸತ್ಯಭಾಮೆಯ ಕೆಯ್ಯೊಳ್ ಕುಡೆ—

ಕಂ|| ಏನೀ ನಿನ್ನೊಲ್ಲಣಿಗೆಯ |

ನಾನೇಂ ಪಿಟುವಂತೆ ಹೀನೆಯಲ್ಲಿಂ..... ||

ಬಂಧುವರ್ಮನ ಹರಿವಂಶಾಭ್ಯುದಯದಲ್ಲಿಯೂ (ಅ. ೧೩. ಪ. ೯.)

ವ|| ಜಲಕ್ರೀಡೆಯನುಸಂಪನ್ನಾಸಿ ನಾರಾಯಣನುಂ, ನೇಮಿಕುಮಾರನುಂ
ಪೊಟಮುಟ್ಟು ನಿಂದಲ್ಲಿ ತಮ್ಮಣ್ಣನ ಸನ್ನೆಯನೊಡು ಅಂತು ಕುಮಾರನೆಂದನೆನ್ನೊಲ್ಲ
ವಣಿಗೆಯಂ ಪಿಟಾಯಿಮೆಂದು ಸತ್ಯಭಾಮೆಗೆ ಪೇಟ್ಟೊಡಾಕೆ ಕಡುಮುಲಿದು ನೋಡಿ—

ಕಂ|| ಏನಿನ್ನೊಲ್ಲಣಿಗೆಯ |

ನಾನೇಂ ಪಿಟುವುದೆ ಕರಂ..... ||

ಒಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದದ ಪ್ರಯೋಗವಿರುವುದು. ಈ ಪ್ರಯೋಗಗಳ ಪ್ರಕರಣವ
ನ್ನು ಪರ್ಯಾಲೋಚಿಸಿದರೆ ಸ್ನಾನಮಾಡುವುದಕ್ಕಾಗಿ ಉಟ್ಟಿದ್ದ ಸೀರೆ ಎಂಬರ್ಥವೇ ನಿಷ್ಕೃ
ಷ್ಟವಾಗಿರುವುದರಿಂದ ಒಲ್ಲಣಿಗೆಯೆಂಬ ರೂಪವೇ ಶಬ್ದಮಣಿದರ್ಪಣದಲ್ಲಿಯೂ ಇರಬೇ
ಕೆಂದೂ, ಪಂಪಭಾರತದಲ್ಲಿಯೂ ಈ ಒಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ಸ್ನಾನವಸ್ತ್ರವೆಂಬ ಅರ್ಥವನ್ನು
ಹೇಳುವುದೇ ಉಚಿತವಾದುದೆಂದೂ ನಿಷ್ಕೃಷ್ಟವಾಗುವುದು. ಅಲ್ಲದೆ ಈಗಲೂ ವ್ಯವಹಾರ
ದಲ್ಲಿ ಕಲಾಬತ್ತಿನ ತೆಳುವಾಗಿರುವ ಹೊದೆವಬಟ್ಟೆಗೆ ಒಲ್ಲ ಎಂಬ ಹೆಸರು ರೂಢಿಯಲ್ಲಿದೆ.
ಮತ್ತು ಈ ಕೆಳಗೆ ಕೊಟ್ಟಿರುವ ಕೆಲವು ಮಹಾಕವಿಗಳ ಪ್ರಯೋಗಗಳಿಂದ ಅಣಿಗೆ ಶಬ್ದಕ್ಕೂ
ಬಟ್ಟೆ ಎಂಬ ಅರ್ಥವು ಸ್ಪಷ್ಟವಾಗಿಯೇ ತಿಳಿದುಬರುವುದು.

ಆದಿಪುರಾಣದ ಪು. ೨೮೦. ಅ. ೧೧. ಪ. 46.

(1) ತುರಗಮುನೊಂದು ಸತ್ತಿಗೆಯುಮೊಂದಿರೆ ಕಾಪಿನ ಬಂಟು ಸುತ್ತಲುಂ |
ಬರೆ ಮುಸುಕಿಟ್ಟ ಪಟ್ಟಣಿಗೆಯುಂ, ಪೊಟಪೊಣ್ಣುವ ಕಣ್ಣ ಬಿಳ್ಳುನೋ ||
ಪರ ಮನದೊಳ್..... ||

ಮಲ್ಲಿನಾಥಪುರಾಣದಲ್ಲಿ ಅಶ್ವಾಸ. ೮-೧೫೭ ವಚನ

(2) ಅಗಲೋರ್ವನುರ್ವೀತಕಾಲಿಂಗಿತ ಸರ್ವಾಂಗಂ ದೇಸೆವೆತ್ತಮೊಗಸುತ್ತಂ,
ಪಲಾಯ ಪಟ್ಟಂಗಿಯುಂ. ಉಟ್ಟ ಪಟ್ಟಣಿಗೆಯುಂ ಪೊದೆದ ಪಾಣಿಯವಣ್ಣ ಮುಮೆಸೆಯೆ

(3) ಚಂದ್ರಪ್ರಭಪುರಾಣ ಅ. ೮-೪ ಗದ್ಯ ಪು. 183

.....ಉಟ್ಟ ಪಟ್ಟಣಿಗೆಯ ನಿಜಾಯ ತುಲುಂಗಲಂ ನೆಗಪಿ.....

ಈ ಪ್ರಯೋಗಗಳಲ್ಲಿ ಪಟ್ಟಣಿಗೆ (ಪಟ್ಟ + ಅಣಿಗೆ) ಎಂಬ ಶಬ್ದದಲ್ಲಿ ಪಟ್ಟ-
ರೀಷ್ಮಯ, ಅಣಿಗೆ-ವಸ್ತ್ರ, ಎಂದು ಅಣಿಗೆ ಶಬ್ದವು ವಸ್ತ್ರಾರ್ಥದಲ್ಲಿ ಪ್ರಯುಕ್ತವಾಗಿರು-
ವುದು ಒಲ್ಲಣಿಗೆ ಶಬ್ದಕ್ಕೆ ಒಟ್ಟ+ಅಣಿಗೆ=ಒಲ್ಲಣಿಗೆ, ಸ್ನಾನಮಾಡುವಾಗ ಉಟ್ಟು ಕೊಳ್ಳುವ
ಸೂಕ್ಷ್ಮವಾದ (ತೆಳುವಾದ) ಬಟ್ಟೆ ಎಂದು ಅರ್ಥಹೇಳಲು ಮತ್ತಷ್ಟು ಒತ್ತಾಸೆಮಾಡುವುದು.

ಪಂಪಕವಿಗೆ “ ಒಲ್ಲಣಿಗೆಯಿಂ ಪಿಲಾದು ” ಎಂಬಲ್ಲಿ ಗಾಣದಿಂದ ಪಿಲಾದು ಎಂಬ
ರ್ಥವೇ ವಿವಕ್ಷೆಯಿದ್ದಿದ್ದರೆ ಆತನು ಆದಿಪುರಾಣದಲ್ಲಿ ಓರೋರ್ವರ ನಿಕ್ಷುಯಂತ್ರದೊಳ್ ಕಬ್ಬಂ
ಪಿಲಾವಂತೆ ಪಿಲಾವರುಂ (೫೦-೮೫ ವಚನ) ಎಂದು ಪ್ರಯೋಗಿಸಿರುವುದರಿಂದ ಇಲ್ಲಿಯೂ
ಗಾಣ ಎಂಬರ್ಥವನ್ನು ಕೊಡುವ ಇಕ್ಷುಯಂತ್ರ ಶಬ್ದವನ್ನೇ ಪ್ರಯೋಗಿಸುತ್ತಿದ್ದನು. ಅಥವಾ
ಇದೇ ಶಬ್ದವನ್ನು ಪ್ರಯೋಗಿಸದಿದ್ದರೂ ಒಲ್ಲಣಿಗೆ ಶಬ್ದಕ್ಕೆ ಸಪ್ತಮಿವಿಭಕ್ತಿಯನ್ನು, ಎಂದರೆ
(ಇಕ್ಷುಯಂತ್ರಂಗಳೋಳ್) ಎಂಬಂತೆ ಒಲ್ಲಣಿಗೆಯೋಳ್ ಎಂದೂ, ಕಬ್ಬು ಎಂಬ ಉಪಮಾನ
ಶಬ್ದವನ್ನೂ ಪ್ರಯೋಗಿಸದೇ ಇರುತ್ತಿರಲಿಲ್ಲ. ಆದುದರಿಂದ ಪಂಪಕವಿಯು ಗಾಣ ಎಂಬರ್ಥ
ದಲ್ಲಿ ಒಲ್ಲಣಿಗೆಯನ್ನು ಎಷ್ಟು ಮಾತ್ರಕ್ಕೂ ಪ್ರಯೋಗಿಸಿರಲಾರನೆಂಬುದು ಸ್ಪಷ್ಟವಾಗಿ ತೋರಿ
ಬರುವುದು. ಈ ಕಾರಣದಿಂದಲೂ, ಇತರ ಪ್ರಯೋಗಗಳನ್ನು ನುಸರಿಸಿಯೂ, ಲಿಂಗಣಾರಾ
ಧ್ಯನ ವೃತ್ತಿವಾಕ್ಯದಲ್ಲಿರುವ ಅರ್ಥದ ಆಧಾರದಿಂದಲೂ ಈ ಒಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ
ಉಟ್ಟುಮಿವ ಸೀರೆ ಎಂಬರ್ಥವೇ ಸಮಂಜಸವಾಗಿರುವುದು. ಅಲ್ಲದೆ ಶಬ್ದಮಣಿದರ್ಪಣ
ದಲ್ಲಿ ಒಲ್ಲಣಿಗೆ ಎಂಬ ಪದಕ್ಕೆ ಪ್ರತಿಯಾಗಿ ಒಲ್ಲಣಿಗೆ ಎಂಬ ಶಬ್ದವಿರಬೇಕೆಂದೂ ನಿರ್ಧರ
ವಾದಂತಾಯಿತು.

(೩) ಸೂರ್ಯಾಣ-ಆದಿಪು. ಅ. ೪. ೩೪ರ ವಚನ.

(1) ಅಗಲಾವಿವಾಹದೊಸಗೆಯೊಳೊಸಗೆಮರುಳ್ಳೊಂಡಂತೆ.....ಬಾಯಿನಂಗಳಂ
ಬೀಜು, 1 ಸೂರ್ಯಾಣದ ಚಿನ್ನದ (ಚೀನದ?) ನವದಿದ? ಭರ್ಮದ ಜೊಂಗದ ದೇವಾಂ

1. ಮುದ್ರಿತಪುಸ್ತಕದಲ್ಲಿ ಸಾಹಿತ್ಯಾಣದ ಎಂದು ಮುದ್ರಿತವಾಗಿದೆ. ರೇಖೆಯ ಕೆಳಗೆ
ಸೂರ್ಯಾಣದ ಎಂದು “ ಕ ” ಪ್ರತಿಯ ಪಾಠವನ್ನು ಕೊಟ್ಟಿದೆ. ಮೇಲೆ ಮೂಡಬಿದರಿಯ ಎರಡು
ಪ್ರತಿಗಳಲ್ಲಿಯೂ ದೊರಕುವ ಸೂರ್ಯಾಣದ ಎಂಬ ರೂಪವನ್ನು ಬರೆದಿದೆ.

ಗದ ಸಕಲಪಟ್ಟಿಗಳುಮಂ ಮೆಟ್ಟುವೆಡೆಗಳೊಳ್ಳಿಲ್ಲಂ ಪಾಸಿ, ಕಾರೋಹಣದ ಕಕ್ಕರವಳಿಗೆಯ
.....ಜವಳಿಗಳನೆ ಮೊಗಂನೋಡದೆ ಸೂಸಿದಾಗಳ್—

ವಿಕ್ರಮಾರ್ಜುನವಿಜಯ (ಪಂಪಭಾರತ)ದಲ್ಲಿ

ಆ. ೩.-೪೦. ವ||

(2) ಅನೆಲೆಯ ಚೌಪಳಿಗೆಗಳೊಳನೇಕ ಪ್ರಸಾದದಮೇಲೆ ಚಿತ್ರದ ಪಲವಿ(ಯಿ)ಗೆ
ಗಳಂತುಣುಂಗಲುಂ ಬಂಬಳ್ಳುಳುಮಾಗೆ ಕಟ್ಟಿಸಿ ಪಚ್ಚೆಯಹಾರದ ತೋರಣಂಗಳಂ ದುಗುಲದ
ಗುಡಿಗಳಂ ಕಟ್ಟಿ ಕಂಭಂಗಳೊಳ್ಳಿಲ್ಲಂ ಸೂಯಾಣದ ಚಿನ್ನದ (ಚೀನದ) ಪಲಾಯ ಸಕಳ
ವಟ್ಟಿಗಳಂ ಸುತ್ತಿಸಿ.....

ಆ. ೧೪.-ಪ. ೧೫.

(3) ಓಳಿದೋರಣಮಾಯ್ತು ಹಾರದ ಪಚ್ಚಿಸಾರದ ಮಾಲೆ ಸೌ |
ಧಾಳಿಯೊಳ್ ಗುಡಿಯಾಯ್ತು ಚೀನದ 1 ಸುಯ್ಯತಾಣದ ಪಟ್ಟಿ ಹ ||
ಮ್ಯಾಳದಪ್ಪದ ರಯ್ಯಮಾಯ್ತು ಸೆವಾಟಪಾಟದ ನೀತಿ ಕ!
ಣ್ಣೋಳಿವಟ್ಟದದೊಂದು ಚೆಲ್ವು ದಲಾಯ್ತು ತತ್ತರಮಧ್ಯದೊಳ್ ||

ಮೇಲೆ ಕೊಟ್ಟಿರುವ ಆದಿಪಂಪನ ಮೂರು ಪ್ರಯೋಗಗಳಲ್ಲೂ ಸೂಯಾಣ,
ಸಾಹಿಯಾಣ, ಸುಯ್ಯಾಣ, ಸುಯ್ಯತಾಣ ಎಂದು ಒಂದು ಪದವು ಹಲವುಬಗೆಯಲ್ಲಿ
ವಿಕಾರವನ್ನು ಪಡೆದಿರುವುದು. ಪಂಪಭಾರತದ ಕ್ಲಿಷ್ಟಪದಗಳ ಪಟ್ಟಿಕೆಯಲ್ಲಿ ಸುಯ್ಯಾಣ.
ಸುಯ್ಯತಾಣ ಎಂದು ಎರಡು ರೂಪಗಳನ್ನು ಕೊಟ್ಟು ಅರ್ಥವನ್ನು ಬರೆಯದೆ ಪ್ರಶ್ನಾರ್ಥಕ
ವಾದ ಗುರುತನ್ನು ಕೊಟ್ಟಿದೆ. (ಪು. ೪೯೪). ಆದಕಾರಣ ಈ ಪದದ ಸ್ವರೂಪವನ್ನೂ,
ಅರ್ಥವನ್ನೂ ಇತರ ಪ್ರಯೋಗಗಳ ಆಧಾರದಿಂದಲೂ, ಶಬ್ದವೈಶ್ವತ್ತಿಯಿಂದಲೂ ನಿರ್ಣಯಿಸಬೇಕಾಗಿರುವುದು.

ಈ ಶಬ್ದದ ವೈಶ್ವತ್ತಿಯೇನೆಂಬುದನ್ನು ಮೊದಲು ವಿಚಾರಮಾಡೋಣ. 1
ಕೇಶಿರಾಜನು (೧೨-೬೦) ತನ್ನ ವ್ಯಾಕರಣಗ್ರಂಥವಾದ ಶಬ್ದಮಣಿದರ್ಪಣದ ತದ್ಧವ
ಪ್ರಕರಣದಲ್ಲಿ ಸೂಚೀಯಾನ=ಸೂಯಾಣ, ಎಂದರೆ ಸಂಸ್ಕೃತಸಮಾಸಪದಗಳ ತದ್ಧವ
ರೂಪಗಳಲ್ಲಿ ಪೂರ್ವಪದದ ಅಂತ್ಯಾಕ್ಷರವೂ, ಪರಪದದ ಆದ್ಯಾಕ್ಷರವೂ ಲೋಪವಾಗುವುದೆಂ

1. ಆರಾಪ್ರತಿಯಲ್ಲಿ " ಸಾಂಧ್ಯರಾಗದ " ಎಂದು ಬೇರೆ ಪಾಠವಿದೆ.

2. ಶ. ದ. ಪು. 286 ಸೂ. 298. ಸಮಾಸದೊಳುತ್ತರಪದದಾದಿಗಿ ಕೆಲವೆಡೆಯೊಳ್
ಪೂರ್ವಪದಾಂತಕ್ಕೆ ಕೆಲವರೊಳ್ ಸಮಾಸದೊಳ್ ಲೋಪಂ ಚರ್ಮಪಟ್ಟಿಗೆ—ಚಮ್ಮಟ್ಟಿಗೆ, ಕಾಂಸ್ಯ
ಶಾಳಂ—ಕಂಸಾಳಂ, ದೇವಕುಲಂ—ದೇಗುಲಂ, ಸೂಚೀಯಾನಂ—ಸೂಯಾಣಂ.

ಬುದಕ್ಕೆ ಈ ಶಬ್ದವನ್ನು ಉದಾಹರಣೆಗೆ ಕೊಟ್ಟಿರುವನು. ಮತ್ತು ಸಂಸ್ಕೃತಶಬ್ದಗಳಲ್ಲಿ ರುವ ನಕಾರವು ತದ್ಭವದಲ್ಲಿ ಣಕಾರವಾಗಿ ವಿಕೃತವಾಗುವುದು ಎಂದು ಗಾ=ಗಾಣ, ಧರ್ಮಪಾನೀಯ=ದಮ್ಮಾಣಿ, ಎಂದೂ ಉದಾಹರಣೆಗಳನ್ನು ಕೊಟ್ಟಿರುವುದರಿಂದ ಈ ಸೂಯಾಣಶಬ್ದವು ಸೂಚೀಯಾನ ಎಂಬ ಸಂಸ್ಕೃತಶಬ್ದದ ತದ್ಭವರೂಪವೆಂದು ತಿಳಿದಂತಾಯಿತು. (ಸೂಚೀಯಾನ=ಸೂಯಾಣ), ಆಧುನಿಕನಾದ ಶಬ್ದಾನುಶಾಸನಕಾರನು ಸೂಪ ಸ್ಥಾನಶಬ್ದದ ತದ್ಭವರೂಪವೆಂದು ಕೀಲಾರಾದಿ ಗಣದಲ್ಲಿ¹ ಈ ಶಬ್ದಗಳನ್ನು ಕೊಟ್ಟು ವ್ಯಾಖ್ಯಾನದಲ್ಲಿ ಬರೆದಿರುವನು. ಆದುದರಿಂದ ಈ ಶಬ್ದದ ಮೂಲರೂಪದ ವಿಷಯದಲ್ಲಿ ಈ ಇಬ್ಬರು ವೈಯಾಕರಣರೂ ಭಿನ್ನಾಭಿಪ್ರಾಯವುಳ್ಳವರಾಗಿದ್ದರೂ ವಿಕೃತರೂಪದಲ್ಲಿ ಮಾತ್ರ ಸೂಯಾಣ ಎಂಬ ವಿಕರೂಪವನ್ನೇ ಅಂಗೀಕರಿಸಿರುವರು.

ಮೇಲಣ ಪಂಪನ ಪ್ರಯೋಗಗಳಲ್ಲಿ ೧ ಮತ್ತು ೨ನೆಯ ಪ್ರಯೋಗಗಳು ಗದ್ಯ ಭಾಗಕ್ಕೆ ಸೇರಿರುವು. ಇವುಗಳಲ್ಲಿ ಸೂಯಾಣ, ಸಾಹಿಯಾಣ, ಸುಯ್ಯಾಣ ಎಂಬ ಯಾವ ರೂಪವಿದ್ದರೂ ದೋಷವಿಲ್ಲ. ಆದರೆ ಈ ಮೂರು ಶಬ್ದಗಳಿಗೂ ಪ್ರಕರಣಾನುಗುಣವಾಗಿ ವಸ್ತುವಿಶೇಷವೆಂಬ ಅರ್ಥವನ್ನು ಹೇಳಬೇಕಾಗಿರುವುದರಿಂದ ಒಂದೇ ಅರ್ಥದ ಮೂರುಬಗೆಯ ವಿಕೃತರೂಪಗಳನ್ನು ಅಂಗೀಕರಿಸುವುದಕ್ಕಿಂತ² ವ್ಯುತ್ಪನ್ನವಾಗಿರುವ ಸೂಯಾಣ ಎಂಬ ಶಬ್ದರೂಪವೊಂದನ್ನೇ ಅಂಗೀಕರಿಸಿ ಉಳಿದ ರೂಪಗಳು ಲೇಖಕಪ್ರಮಾದದಿಂದ ಹಸ್ತ ಲಿಖಿತಪ್ರತಿಗಳಲ್ಲಿ ಸಂಭವಿಸಿರುವುದೆಂದು ಹೇಳುವುದರಲ್ಲಿ ಔಚಿತ್ಯವುಂಟು. ಅಲ್ಲದೆ ಸೂ ಎಂಬಕ್ಷರದ ಾ ಕಾರಚಿಹ್ನವನ್ನು ಹಿ ಎಂದು ಲೇಖಕನು ಭ್ರಮಿಸಿ ಸಕಾರಕ್ಕೆ ದೀರ್ಘವನ್ನಿತ್ತು ಸಾಹಿಯಾಣ ಎಂಬ ರೂಪವನ್ನು ಕಲ್ಪಿಸಿರುವನೆಂಬುದರಲ್ಲಿ ಯುಕ್ತಿಯೂ ತೋರಿಬರುವುದು. ಸುಯ್ಯಾಣದ ಎಂಬ ರೂಪದಲ್ಲಿ³ ಸುಕಾರದ ಹ್ರಸ್ವತ್ವವೂ, ಯಕಾರದ ದ್ವಿತ್ವವೂ ಹೀಗೆಯೇ ಲೇಖಕನ ದೋಷದಿಂದ ಸಂಭವಿಸಿದ ವಿಕಾರವೆನ್ನುವುದರಲ್ಲಿ ಸಂದೇಹವೇ ಇಲ್ಲ.

ಇನ್ನು ಮೂರನೆಯ ಉದಾಹರಣವು ಪದ್ಯಭಾಗಕ್ಕೆ ಸೇರಿದುದು. ಪದ್ಯಗಳಲ್ಲಿ ಅಕ್ಷರನೈಯತ್ಯವಿರಬೇಕಾದುದರಿಂದ ಇದರಲ್ಲಿರುವ ರೂಪವೇ ಗ್ರಾಹ್ಯಕೋಟಿನಿವಿಷ್ಟವಾಗಿ

1. ಶ. ಶಾ. ಪು. ೩೩೧, ಸೂ. ೩೩೮ರ ವ್ಯಾಖ್ಯಾನದಲ್ಲಿ ಕೊಟ್ಟಿರುವನು. ದರ್ಪಣಕಾರನು ಕೊಟ್ಟಿರುವ ದಮ್ಮಾಣಿ, ಚಮ್ಮಟ್ಟಿಗೆ ಕಂಸಾಳ, ಜೇಗುಲಿ, ಸೂಯಾಣ ಎಂಬ ಶಬ್ದಗಳನ್ನೇ ಆ ಪ್ರಕರಣದಲ್ಲಿ ಕೊಟ್ಟಿರುವ ಈತನು ದರ್ಪಣದ ಆ ಪ್ರಕರಣವನ್ನು ಚೆನ್ನಾಗಿ ನೋಡಿರುವನೆಂಬುದರಲ್ಲಿ ಸಂದೇಹವಿಲ್ಲ. ಆದರೂ, ದಮ್ಮಾಣಿ, ಸೂಯಾಣ ಎಂಬೀ ಎರಡು ವಿಕೃತಶಬ್ದಗಳ ಪ್ರಕೃತಿರೂಪವನ್ನು ಬೇರೆಯಾಗಿ ಹೇಳಿರಲು ಕಾರಣವು ಮೃಗ್ಯವಾಗಿರುವುದು.

2. ಗೌರವಲಾಘವನ್ಯಾಯವನ್ನನುಸರಿಸಬೇಕಾದುದುಚಿತವು.

3. ಓಯಾರವೆಂಬುದು ಒಯ್ಯಾರ (ಚೆಡಗು) ವಯ್ಯಾರ, ವೈಯಾರ, ಎಂಬ ವಿಕೃತರೂಪಗಳನ್ನು ಪಡೆದಿರುವಂತೆ ಸೂಯಾಣ ಎಂಬುದೂ ಸುಯ್ಯಾಣ ಎಂಬ ವಿಕಾರವನ್ನು ಪಡೆದಿರಬಹುದು.

ANCIENT KĒRAḻA*

By

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Head of the Department of Malayāḻam

BROTHER DELEGATES :

Coming as this session does, after the one held at Trivandrum, whose distance echo I heard even in London two years ago, with the memories of the antiquities and curiosities of Kerala still fresh in the minds of many, it is too soon for the Conference to forget Kerala and its culture which by the way, I may observe, deserves an All-India recognition. I may even venture to say, that the organisers of this Conference must be credited with a better sense of proportion than the average historian of South India in whose scheme Malabar is nowhere as a separate entity. Not that isolated existence and conception will bring any material advantages to us, but that the treasures of knowledge accumulated through centuries should not be lost sight of through wilful neglect. Either in scholarship or literary production or artistic achievement Kēraḻa lags behind no other linguistic division of India. Bāsa's works were first discovered in Kēraḻa where Silappadikaram, the famous Tamil classic had its birth. Sometimes our South Indian historians condescend to accommodate us in a corner of the Cēra Empire whose headquarters according to our tradition was at Tiruvancikkulam, and according to some of them at Vanci Karur in Trichinopoly. Though our friends are not prepared to give the town its due status and prestige its importance which finds distinctive mention in ancient Greek and Roman Chronicles and in Tamil classics like Silappadikāram can hardly be minimised. We just now witnessed a regular warfare between scholars from Malabar and Tamilakam on this issue. † Whether the controversy will reduce an ancient town into oblivion lying unnoticed in a far off place, or enhance its reputation in future history, will depend upon the champions who present the case on either side.

* Presidential Address delivered at the Malayalam Section of the All-India Oriental Conference, held at Tirupathi Madras Presidency, March 1940.

† Refers to the debate held at Tirupathi on the identity of Tiruvancikkulam.

OUR ANCIENT CULTURE.

The Kathakali in recent times has turned the search light of the world into Malabar and given the general impression that the tract of land that has produced such a vigorous idealistic art must have after all had a history of its own and a message to the world at large. The value of a culture is not dependent on the numerical strength of its coteries but its intrinsic worth. Sparta and Athens still live in human memory through the pages of their history. Their cultural reputation has far outgrown their territorial limitations. The military life of ancient Sparta bears a family resemblance with the martial traditions of Nāyars whose affinities with the cultural heritage of the Greeks are striking to a degree. The administration of the Kūṭṭams in which representatives of people and not kings once looked after the affairs of Malabar reminds one of the City State System of Athens. In one of his recent letters to me Mr. Percy Macqueen, I.C.S., who has developed a passion for the Ballads and Folklore of Kēraḷa has sent me an extract from a book* describing the Roman pantomine at the time of the Emperor Augustus. Let the extract speak for itself :—

“The mimetic performances on the Italian stage are remarkable. The mimi seem generally to prefer tragedy or melo-drama and certainly they ‘tear a passion to rags,’ as none but Italians could. Nothing to them is impossible. Grief, love, madness, jealousy, and anger, convulse by turns. Their hands seem widely to grasp after expression : their bodies are convulsed with emotion : their fingers send off electric flashes of indignation : their faces undergo violent contortions of passion, every nerve and muscle become language. They talk all over from head to foot.”

Need I add that this description can be easily applied to Kathakali actors, their dexterous dance and hand movements and the death scene enacted on a Kathakali stage.

It is hard to believe that these affinities are mere coincidences. It looks as though the broad sea and land that now divide these two spots of the world were not once so vast and their people had closer contact between them. Mutual borrowings and loans between their cultures were not uncommon. But the diversities that are apparent in their modern outlook and environment induce us to look upon a statement of the kind I have ventured as something

* *Rob Di Roma* by William W. Storay. Chapman and Hull, 1863, Vol. I, p. 196.

fantastic. But the facts are there and it is for modern research to turn its light on the subject and discover the missing links.

THE NEED FOR A CENTRAL LIBRARY AND MUSEUM IN KERALA.

This reminds us of the urgent need for a Central Library and Museum for the whole of Kēraḷa where materials indicating the various stages of our cultural evolution must be collected, preserved and kept for use for scholars. Our President in his address yesterday argued the case for a Central Library and Museum for the whole of India. I would wholeheartedly support the proposition with this reservation. My own view is that such an object can be achieved satisfactorily only after establishing similar institutions at centres representing different cultural and linguistic units of India. The value of such institutions is proclaimed as he pointed out, by the British Museum of London where you can get materials for research on any conceivable subject on the face of the earth. My experience has convinced me that even Malayāḷam scholars need not be ashamed of going there. All our relics from Tōṟṟam-pāṭṭu to Tippu Sultan's sword, are there. India Office Library, London, is another such institution where a good collection of Indian manuscripts and antiquities await the attention of Indian scholars.

SOUTH INDIAN CULTURE

Coming to the province of language, I may remind you of the theory which Dr. Caldwell advanced half a century ago that the Dravidian languages bear Scythian affinities which they have managed to maintain in spite of the irresistible influence of Indo-Aryan languages. Indian writers have in recent times endeavoured to show that the theory requires reaffirmation in a reverse form making South India the centre from which culture radiated to the Mediterranean and other regions of the world. When identical conditions are found in different countries it is not easy to determine their priority. But the geological evidence furnished by Professor Sahni in his Presidential Address at the recent Science Congress held at Madras* in which he has proved on unimpeachable grounds that South India is one of the oldest fragments of the earth seems to favour the latter view which was first sponsored by the eminent scholar late Prof. Sundaram Pillai.† With the endorsement

* January 1940.

† Ind. Ant., Vol. XXIV, (1895).

of the scientists whose materials have an advantage of those supplied by the historians in that they can give us something more tangible than conjectures—the theory is gathering momentum and South India and its culture are gaining an importance† in the cultural evolution of mankind, which the historian of a generation ago was not prepared to admit.*

This is an epoch-making development which is going to affect the outlook on India and its culture, which was till now dominated by Sanskritic traditions. I have no quarrel with the latter. They present only one side of the picture and the other side should not be ignored. While in England, Dr. L. D. Barnett, the eminent Orientalist used to tell me that whenever Westerners think of India their attention is absorbed by the vast output of literature produced on Hindustan and its legendary wealth; while they know very little of the South which seems to have an earlier and longer lease of life in the evolution of mankind. But workers in that field are few and far between. I do not propose to pursue the point further, as I have hardly time, but I would lay particular stress on the fact that South India's cultural history when properly written will revolutionise many of the accepted theories and conclusions about India's past that are now considered as final in many quarters. The field affords ample material for study and it is open to the scholars engaged in various aspects of the subject to tackle the problem once for all in a true academic spirit and raise the region that lies to the south of Tirupati in the realm of scholarship which has often a tendency to ignore it. It is particularly appropriate that the question is being pushed to the forefront in this historic place which was for several centuries an important centre of learning and religious zeal and formed the northern boundary of Tamilakam. We will invoke the blessings of Lord Sri Venkatachalapathy to show us the right solution in the problems we are engaged in considering.

THE PLACE OF KERALA'S CULTURE.

On this background of South Indian antiquity our province deserves an honoured place. Our claims for such a recognition are

†Vincent Smith's picture of Ancient India originally contained scanty reference to South India. His attitude changed when it was revised several years later. Vide: The third edition of his *Early History of India*.

* I am glad that the Chairman of the Reception Committee has emphasised this aspect in his address.

by no means insignificant. The greatest philosopher of India Sri Sankaracharya is a son of Kēraḷa. Solomon's ships first visited our shores. Our sandal wood found its way even to the town of Carthage which the Romans destroyed. Our language finds a place among the few in which the miraculous cure effected by Jesus Christ on a paralytic patient is recorded in the holy city. Our Mother Kālī with her terrific aspect which we draw in coloured relief on the floor is among the finds of Mohenjo-Daro.* At any rate the similarity is remarkable and has not so far been traced elsewhere. In modern times when Portuguese planned an adventurous trip to India it is the Calicut City that they first thought of.

Our Marumakkattāyam in which men and women are given equal status in society though a puzzle to the anthropologist, still bears positive evidence of enlightenment and progress. It is an anomaly and an ideal at the same time. Though the system is considered antiquated in certain quarters, those who follow it are the most progressive communities of Malabar. The earliest form of Vedic culture is found among our Nambudiries. Our simplified marriage ceremony which has led some to characterise it as ungodly and unhuman still produces the happiest relationship between men and women. Our medical system with its special features like Navarakkizi, Uziccal, Piziccal, are gradually finding their way for special attention among outsiders who once realised only the efficacy of our black magic and witchcraft. Our astrologers advance a similar claim. With all these our true history is yet to be written. Our tolerance brought us trouble from without and our individualism born of excessive passion for personal liberty flourished under the old party system of Kūrus created disharmony within. The new dispensation found us out of our moorings deserted by friends and foes alike. A knowledge of our past is therefore, essential to make us realise what we were.

MALABAR HISTORY AND PARASURAMA

Let us now have a brief survey of what we have done in this respect. In the field of history as I have already indicated, we have not begun to stand on our own legs. Our origins are still obscure. We are still swayed by two traditions which provide no common link between them—one Sanskritic and the other Tamilian. The first takes us to the realm of pure mythology giving the reins to

* Marshall, Mohenjo-Daro and Indus Civilisation p. 50, Vol. I.

Paraśurāma, the Brahmin warrior of old. There is hardly time for me to examine the question in detail, but I should like to invite your attention to one or two important aspects of the problem. Paraśurāma of mythology is an interesting figure. He is unique in many things—the first among Purāṇic heroes to kill his own mother at the command of his father. In Brahmandapurāṇa he figures as the enemy of Kārtavīrya and the reclamer of Gōkarnam from the sea when it was submerged in it owing to the digging of the earth by Sagarā's sons. In Rāmāyaṇa he appears as a champion of Vaiṣṇavic prowess and faces Dāsarathi Rāma with his Vaiṣṇava bow. There he is discomfited and retires to Mahendra mountain for penance. Mr. Saletore in his History of Karnāṭaka* claims him as the founder of the Tuluva kingdom and suggests that the local traditions obtained there about Paraśurāma bear some affinities with those current in Kēraḷa. Our Kēraḷa Mahātmyam weaves out another elaborate story about Paraśurāma's reclamation of Malabar from sea in expiation of his sin resulting from the extirpation of the Kṣatriya race. He does it at the instance of Śiva whom he approached when Brahmans to whom he made a gift of his land asked him to leave the territory which was no longer his. Śiva took pity on the poor hero who in spite of his valour had no arguments against the Brahmans and were obliged to go a begging for an abode for himself. Suddenly he becomes almighty, hurls his mace from Gōkarnam which falls at the Cape of Comorin—probably the Cape was already there to receive it—and the sea in between recedes. The land thus reclaimed is Kēraḷa. Apart from the incongruities inherent in these legends, there emerge from them two Paraśurāmas—one who retired to Mahendra and the other who was responsible for these miraculous deeds. Gōkarnam forms the common ground between the Karnāṭaka and Kēraḷa legends, but their settings are different. Again after its reclamation Paraśurāma made a present of Kēraḷa to Brahmans, having not grown wiser after his first experience. The tradition thus makes Brahmans the original inhabitants of Kēraḷa. The question then arises what about the Nāyars, Īzuvas, and the lower classes, who claim a much earlier pedigree according to historical accounts. The Paraśurāma problem thus bristles with all sorts of improbabilities and calls for a thorough re-examination†.

* Page 10, Ch. 1.

†I have already prepared a brochure on the subject.

It may also be mentioned in passing that geological research confirms the theory that Kēraḷa was under water for some time and upheavals have taken place in two or three distinct stages before it assumed its present configuration.* Even in recent times land formations have been noticed in the neighbourhood of Cochin and Vaṛkala. We shall leave the question at that for the time being.

TAMIL TRADITION

We shall now proceed to analyse the Tamil Tradition. Here we are not in the land of imagination but on *terra firma*. We have some solid facts to go upon. Only on their interpretation more light has to be thrown. Śilappadikāram, which is supposed to have been written by Iḷan-ko-aḍigal brother of Cēraṇ Senguṭṭuvan, Cēra Emperor, has its own contribution to make to the elucidation of our history. Tiruvancikuḷam is believed to be his capital. There is difference of opinion regarding its identification. But it is presumed on the authority of this work that Kēraḷa was under the reign of the Perumāḷs at that time. But if the capital is transferred to the East Coast the theory may have to undergo some modifications. Apart from that our Tamilian historians are inclined to begin the history of Kēraḷa with the Perumāḷs presuming that before that period Kēraḷa was no separate province and only a part of Tamilakam. Even the language was Tamil. They are not prepared to enquire what the indigenous traditions of Kēraḷa and its folk-lore have to say in the matter, which give a glimpse of the pre-Perumāḷ period of the Kēraḷa history. The story of our Māmāṅkam tells us that the election of a Perumāḷ from outside to the Māmāṅkam Chair was the outcome of the internal disputes among the different parties that guided the politics of Kēraḷa. An outsider was expected to be above party politics. When the Perumāḷ was from the neighbouring kingdoms of Cōla, Pāṇḍya or Cēra they were called Cōla Perumāḷ, Pāṇḍi Perumāḷ and so on. Cēra Perumāḷs seem to have had their connection with the West Coast the longest. We have a number of Cēramans. If the honour is conferred on a son of the soil he is only a mere Perumāḷ which means only a big man or overlord. Perumāḷ period came to an end with the beginning of the Malayāḷam Era i.e. 825 A.D. Even as early as the second century A.D. Ptolemy mentions Kēraborthos to distinguish Malabar sovereigns with the kings of Tamilakam. Here the Tamil tradition, is in conflict with that of Kēraḷa.

* Oldham, Geology of India, Vol. I.

BALLADS AND FOLKLORE OF KERALA.

The study of our folklore leads us also to the same conclusion. The Ballad relating to Arōmalcēvakar which is the earliest so far discovered gives us a picture of ancient Kēraḷa where kings had no place and the Assemblies of people with Nātuvazis as their presidents managed the affairs of the country. In this connection I wish to lay emphasis on the importance of the study of folklore and ballads, in their relation to history. Modern scholars have a tendency to ignore them as unworthy of their attention. But they fail to realise that in them we have something of our own unencumbered with the inhibitions of sophisticated intellect. Our customs and manners are described as they are, without comments or embellishments and our emotions are placed in their natural setting and colour. I do not deny that there may be exaggerations in them when they deal with heroes of uncommon prowess but their general trend is reliable and true to nature. We see in them human beings of flesh and blood with their joys and sorrows, love and jealousies which are often within our experience and as such we can take a personal interest in them. They mark the stage in man's life when he begins to interest himself in the affairs of his society of which he is a part and endeavour to emulate the example of those who have made their mark during their brief existence. Their value as a true record of human activities is therefore, invaluable.

Says Mr. Brinply Johnson :

"The ballad may be called the most human form of literary expression. It is fundamentally a song of the peoples, evolved by instinct before writing became a conscious art, when the singer, with little or no thought of self, spoke not in his own person but for mankind. .

"Its direct and primitive appeal is universal "from the Skiodung who clad in scarlet, wields the sceptre, to the peasant who breaks the clod with his plough," and though too often temporarily forgotten by those busy about culture or material progress, has survived throughout all time."

Because, moreover, the Ballad is at once simply human in feeling and intensely national in form and phrase ; it provides endless material to students of the nature of man and the origin of race. Variations of one tale in many lands are a part of history".*

* Brinply Johnson: Introduction to Ballads of All Nations: Translated by George Barrow: p. xvi.

The anthropologist and historian can hardly afford to ignore folk-lore preserved in ballads. But it is this fertile field that they are persistently ignoring. Anthropologist like my friend, Mr. M. D. Raghavan whose paper* we will be reading in one of our meetings is an exception to this. Historian are still fighting shy of it.

You will thus realise that in the field of Kēraḷa history particularly in its early period considerable work has to be done and the materials are waiting for the language scholar and the historian. The field is vast and requires the co-operation of a band of scholars and research workers.

Mr. K. P. Padmanabha Menon has done a good deal of spade work but much remains to be done. He has confined his studies to foreign sources. In this connection I would urge that the three Governments under whom we are as three political divisions should consolidate their resources and found a common institution to carry on systematic investigations on the lines indicated.

ARCHAEOLOGY AND EPIGRAPHY.

In the fields of Archaeology and Epigraphy in which there are separate departments for the States as well as the British Governed tracts co-operation is easy and bound to be fruitful. Archaeological departments of Travancore and Cochin are both doing good work. The question of Tiruvancikkulam which has raised a controversy in recent times comes within the purview of the latter. Malabar being but a small portion of the Madras Presidency receives but scanty attention from the Department of Archaeology which has its headquarters at Delhi and provincial headquarters at Madras. I may invite their attention to the ruins of Panniyūr, Ponani Taluq, S. Malabar, where the Saivites and Vaishnavites fought a battle royal 100 years ago for its possession. Relics of the foundations of old temples in which all the Gods of Kēraḷa once had their habitation are still to be found. Here is a site which the Archaeology department may explore with the sure prospect of unearthing an enormous yield which is expected to throw considerable light on the various epochs of Kēraḷa History. The place was once in charge of the Nambudiri priests whose quarrel called for the interference of the Nayar chieftains who ultimately restored order. But the temples and the Deities therein never came back to their own. Saivism won a victory there and the Varāhamūrti's (Boar-incarnation) idol was

* Arōmalcevakar and His Times.

thrown into the neighbouring tank which is still held sacred by the people of the locality on that account. There is still a proverb that "the temple of Punniyūr will never be completed" as the different factions once existed there never allowed the work of construction to continue uninterruptedly for a reasonable length of time. Excavations at Punniyūr, I am sure, will give considerable work to the epigraphists.

OUR LITERATURE

I may now pass on to our literary field which again has two distinct schools of thought—one, the classical school that pins its faith on the method pursued by the Sanskrit critics and rhetoricians. Anything that is not after their model is anathema to them and they do not recognise its merit or value. The other school which may be called after the English fashion the Romantic school, despises everything that has a classical colouring. It is gratifying to learn that so early as the 13th century the author of the *Lilātilakam*† who may be called the critic of *Maṇipravāḷam* felt the necessity of drawing a distinction between the Sanskritic mixture and the indigenous literature by styling the latter as *Pāṭṭu* and the former *Maṇipravāḷam*. It is a pity that even after six centuries of progress our scholars are unable to take a similar balanced view. They are at their wits end to analyse *Ezuttaccan's* *pāṭṭus*, *Kathakālī* and *Tuḷḷal* as they do not follow any model prescribed by the Sanskritists. We are thus left without a genuine school of criticism in Malayāḷam which takes stock of the genius of the language and its people and proceeds to examine its literary productions according to the peculiar features noticeable in them. The late Mr. P. K. Narayana Pillai, B.A., B.L., ex-Judge, Travancore High Court, was a pioneer in the field, whose studies on *Cerusseri*, *Ezuttaccan* and *Nambiar* are fine specimens of literary criticism in Malayāḷam. He combined classical learning and modern critical outlook and showed that a blending of both is in the interest of sound criticism in Malayāḷam.

A word in this connection about the linguistic test that is applied to Malayāḷam works when discussing their date will not be out of place. The usual method is to relegate them to the earliest period when there is a preponderance of Tamil words. When Sanskrit takes the place of Tamil they are assigned to the middle period. If the two are well balanced they are stamped

† Edited by the famous scholar Sri. Attur Krishna Pisharoti.

with modernity. According to this method Iravikuṭṭi Pillai pāṭṭu and Rāmacaritam can be ascribed to the first period as the language employed is more or less the same as they belong to the South Travancore where the language is practically Tamil. In Uṇṇunili Sandēsam we come across big Sanskrit compounds as well as pure Tadbhava forms which according to the above method can be assigned to two different dates. Some of Kerala Varma's works which abound in Sanskrit compounds can be easily dated several centuries ago. Ancient records and ballads available in Central and North Kerala, such as the chronicles of Zamorins, etc., are comparatively free from Tamil or Sanskrit influence. The Ballads of North and South Malabar are in pure Malayālam. The test is therefore defective. The language of a work may be taken therefore as an index of the author's predilections or the place of its origin. The variety of literary forms in Malayālam only suggests the various influences it was subjected at different period of its growth and it is their background that has to be investigated in deciding the question of their dates.

COMPARATIVE STUDY.

Limitation of time and space prevents my elaboration of the topics which I have alluded to, further. Some of the papers that are going to be read here will throw more light on them bringing forward more details. I shall therefore conclude with a reference to another important aspect of research which should receive the adequate attention of scholars; I mean the field of comparative study particularly in Philology and Traditions. I have already observed that South Indian Culture and its characteristic features are now engaging the attention of modern scholars. It is now embedded in the four main languages of the Presidency, viz., Tamil, Telugu, Kanarese and Malayālam. Unless the common features of these languages are thoroughly studied our knowledge of South Indian Culture cannot be complete. A Comparative Dravidian Vocabulary, is therefore, a desideratum. We in our University have taken up the work and we hope to follow it up with another on their grammatical affinities which will be a continuation and an extension of the pioneer work by Dr. Caldwell.

CONCLUSION.

I shall now conclude my general survey in which I have been able to deal with only a few outstanding problems. It is only in recent times that research in South Indian Languages is being un-

dertaken. They formed a sealed work till now except to the small coteries of scholars working in their respective fields. At this stage errors are bound to occur but they will disappear as we progress and gain new experience. South Indian Antiquities form a mine that is bound to yield enormous treasure of knowledge if properly explored.

We are gradually getting over the general apathy towards our own languages both among ourselves and authorities. With the dawn of nationalism we have begun to feel the pulse-beat of a new spirit and love our mother tongue more than ever. This enthusiasm is fully shared by Malayālam along with her sister languages. Our Poetry, Prose and Art are surging with this new life showing symptoms of restlessness and revolt which mark the inward urge for freedom and expansion. May this new enthusiasm continue to inspire us for further efforts and take us to the desired goal enhancing the glory of our Motherland is my ardent prayer.

VALLATHOL'S SKILL IN THE USE OF ALANKĀRAS

By

P. KRISHNAN NAIR, SIROMANI,
Junior Lecturer in Malayalam.

In this the author calls attention to one aspect of Vallathol's poetry, viz., his skill in the use of Alankāras. The maxims of Ananda Vardhanacarya are explained showing how Vallathol strictly conforms to them.

വള്ളത്തോളിന്റെ അലങ്കാരസമീക്ഷ.

By

P. KRISHNAN NAIR, SIROMANI,
Junior Lecturer in Malayalam.

അലങ്കാരങ്ങളുടെ നിവേശനവിഷയത്തിൽ കവികൾ അവശ്യം അനുഷ്ഠിക്കേണ്ടതായ സമീക്ഷാപ്രകാരത്തെ അലങ്കാരികചക്രവർത്തിയും സഹൃദയസാർവ്വഭൗമനുമായ ആനന്ദവർനാചാർ ഇപ്രകാരം സംക്ഷേപിച്ചു നിർദ്ദേശിച്ചിരിക്കുന്നു.

ഏഷാ ചാസ്യ വിനിവേശനേ സമീക്ഷാ:—

* “വിവക്ഷാ തൽപരത്വേന നാംഗിത്വേന കഥഞ്ചന
കാലേച ഗ്രഹണത്യാഗേന നാതിനിർവ്വഹണൈഷിതാ
നിർവൃദ്ധാവപിചാംഗത്വേ യത്തേന പ്രത്യവേക്ഷണം
രൂപകാദേരലങ്കാരവർഗസ്യാംഗത്വസാധനം.”

(ധന്യാലോകം ഉദ്യോതം 2, ഭാഗം 88.)

1. അലങ്കാരത്തെ സർവ്വമാ രസാദിക്ക് അംഗമായി—ഉപസ്കാരകമായി—വിവക്ഷിക്കുക.
2. അംഗമായി വിവക്ഷിക്കിലും വല്ലപ്പോഴും വല്ല വിധത്തിലും അംഗിയായ്ക്കുവാനിടയുള്ളതുകൊണ്ട് അങ്ങിനെ വരാതിരിപ്പാൻ പ്രത്യേകിച്ചു ശ്രദ്ധിക്കുക.
3. ഉചിതമായ സന്ദർഭത്തിൽ അലങ്കാരം സ്വീകരിക്കുക.
4. സ്വീകൃതമായ അലങ്കാരത്തെപ്പോലും രസാദൃശമെന്നായ അലങ്കാരാന്തരത്തിനുവേണ്ടി ഉപേക്ഷിക്കുക.
5. അലങ്കാരനിർവ്വഹണത്തിൽ നിർബന്ധം വെക്കാതിരിക്കുക.

* ഇതാണ് അലങ്കാരത്തിന്റെ നിവേശനത്തിലുള്ള സമീക്ഷ.

രസാംഗമായ് വിവക്ഷിക്കലാംഗിയവാരൈരിക്കലും
സമയേ സ്വീകൃതി ത്വരാം നിർവ്വഹണതികാമിതാ
നിഷ്ഠിതീലുമാംഗത്വപ്രതിപാലനമത്രയും
രൂപകരീയലങ്കാരജാതികാംഗത്വസാധനം.

6. നിർവ്വഹിക്കുന്നതായാലും രസാദിക്കു ഉപസ്കാരകമായിരിക്കുമാറു പ്രത്യേകം ദൃഷ്ടിവെക്കുക.

എന്നിവയാണ് അംഗത്വസാധകങ്ങളായ—രസാദൃപസ്കാരകത്വസാധകങ്ങളായ—സമീക്ഷാപ്രകാരങ്ങൾ. അലങ്കാരനിബന്ധനത്തിൽ മഹാകവികൾക്ക് ഈ വക സമീക്ഷ ഒരുവിധത്തിലും ഒഴിച്ചുകൂടാവുന്നതല്ല. അതുണ്ടെങ്കിലേ യഥാർത്ഥമായ മഹാകവിത്വപദവിക്ക് അർഹതയുണ്ടാകൂ.

അലങ്കാരവിഷയത്തിൽ ആനന്ദവർണാചാര്യർ വിധിച്ചിരിക്കുന്ന ഈ സമീക്ഷാപ്രകാരം അലങ്കാരസ്വഭാവത്തിന് അത്യന്തം അനുഗുണവുമാകുന്നു. ഇത്തരം സമീക്ഷയോടുകൂടി നിബന്ധിക്കുന്ന അലങ്കാരങ്ങൾക്കേ അലങ്കാരത്വം അതായത് ആത്മലാഭംതന്നെയുള്ളുവെന്നു സൂക്ഷ്മദൃഷ്ട്യാ പരിശോധിച്ചാൽ അറിയാം.

‘അലങ്കാര’മെന്ന ശബ്ദത്തിന്റെ അർത്ഥംതന്നെ “അലംക്രിയതേ അനേനേത്യലങ്കാരഃ” (യാതൊന്നിനാൽ അലങ്കരിക്കപ്പെടുന്നുവോ അത്) എന്നിങ്ങനെ കരണവ്യൽപത്തിപ്രകാരം മറ്റൊന്നിന് ശോഭാധായകമായത് എന്നാകുന്നു. ആ മറ്റൊന്ന്—അലങ്കരിക്കപ്പെടുന്ന അർത്ഥം—രസഭാവദിരൂപമായ വ്യംഗ്യാർത്ഥമായിരിക്കണം. ഏതായാലും മറ്റൊന്നിനെ അലങ്കരിക്കുന്നുവെങ്കിൽ മാത്രമേ അത് അലങ്കാരമെന്ന സംജ്ഞയെ അർഹിക്കയുള്ളൂ. അലങ്കരിക്കുക എന്നത് ചമൽക്കാരകാരിയായ ശോഭാതിശയം ഉണ്ടാക്കുകതന്നെയാണല്ലോ. അപ്പോൾ രസാദൃത്വത്തിന്നു ശോഭാതിശയമേതുവായ—അതായത്, ചാരുത്വപാധായകമായ—ധർമ്മമാണ് അലങ്കാരമെന്ന് സിദ്ധിക്കുന്നു. “ശോഭാതിശയമേതവസ്തലങ്കാരഃ” എന്നു വാമനാചാര്യരും, “ചാരുത്വമേതവസ്തലങ്കാരഃ” എന്നു ആനന്ദവർണാചാര്യരും മറ്റും അലങ്കാരസ്വരൂപം നിർദ്ദേശിച്ചിരിക്കുന്നത് നോക്കുക. ശോഭയെന്നും ചാരുത്വമെന്നും ആലങ്കാരികാചാര്യന്മാർ പറയുന്ന രമണീയതയ്ക്കു മേതുഭൂതമായ ആ ധർമ്മം ശബ്ദങ്ങളുടേയോ അർത്ഥങ്ങളുടേയോ രചനാവിശേഷമായ വൈചിത്ര്യംതന്നെയാണ്. അത് ശബ്ദാർത്ഥലാഭം കാവ്യാത്മാവായ

രസാദിയെ ശോഭിപ്പിക്കുന്നുണ്ടെങ്കിൽ മാത്രമേ യഥാർത്ഥമായ അലങ്കാരശബ്ദവാച്യമാകയുള്ളൂ. ലോകത്തിൽ ഹാരാദ്യലങ്കാരങ്ങൾ ശരീരപാരാ ആത്മാവിനെത്തന്നെയാണല്ലോ അലങ്കരിക്കുന്നത്. ജീവനിലുണ്ടാത്ത ശരീരത്തിന്നു ഹാരകകാദികളെക്കൊണ്ടുണ്ടോ വല്ല ചാരതപവും? ആകയാൽ ലോകത്തിലെമ്പോഴും കാവ്യത്തിലും രസാദിരൂപമായ ആത്മാവുതന്നെയാണലങ്കാരവും; ശരീരസ്ഥാനീയമായ ശബ്ദവുമത്ത്വമല്ല.

ഈ സംഗതി:—

“രസഭാവാദിതാൽപര്യമാശ്രിത്യ വിനിവേശനം

അലംകൃതിനാം സർവാസാം അലങ്കാരത്വസാധനം.”

എന്നിങ്ങിനെ ആനന്ദവർണ്ണാചാര്യരും, അതിന്റെ വ്യാഖ്യാനത്തിൽ,

*“ഉപമയാ യദ്യപിവാച്യതേമാലംക്രിയതേ, തഥാപി തസ്യ തദേവാലങ്കാരണം യദ്യുഗ്യാത്മാഭിവൃജനസാമത്യാധാനമിതി വസ്തുതാധപത്യാത്മൈവാലങ്കാര്യഃ. കടകകേയൂരാദിഭിരപി ശരീരസമവായി ഭിശ്ചേതന ആത്മൈവ തച്ചിത്തവൃത്തിസുചനാത്മതയാലംക്രിയതേ. തഥാഹൃച്ഛേതനം ശവശരീരം കണ്ഡലാദ്യപേതമപി നഭാതി; അലങ്കാര്യത്വാഭാവാൽ. യതിശരീരം കടകാദിയുക്തം ഹാസ്യാവഹം ഭവതി; അലങ്കാര്യത്വാനൗചിത്യാൽ. നഹി ദേഹസ്യ കിഞ്ചിദനൗചിത്വമിതി വസ്തുത ആത്മൈവാലങ്കാര്യഃ; അഹമലംകൃത ഇത്യഭിമാനാൽ.”

* ഉപമാദികൾ വാചാത്മ്യത്തെ അലങ്കരിക്കുന്നുണ്ട് എന്നിരിക്കിലും അവയ്ക്ക് അവിടെയുള്ള അലങ്കാരഭാവംതന്നെ വ്യാഖ്യാതൃത്വത്തെ വ്യാഖ്യാനിക്കുന്നതിലുള്ള സമർത്ഥസമർപ്പണമാകയാൽ വാസ്തവത്തിൽ ധപത്യാത്മത്വമാകുന്നു അലങ്കാര്യം. ശരീരനിഷ്ഠങ്ങളായ കടകകേയൂരാദികളും അതതുചിത്തവൃത്തിവിശേഷങ്ങളുടെ ഭൂമിത്വപ്രകാരനരൂപത്തിൽ ചേതനനായ ആത്മാവിനെത്തന്നെയാണലങ്കരിക്കുന്നത്. അലങ്കാര്യമില്ലായ്മയാൽ അചേതനമായ ശവശരീരം കണ്ഡലാദികളോടുകൂടിയതാണെങ്കിലും ശോഭിക്കുന്നില്ല. അലങ്കാര്യത്തിനുള്ള അനൗചിത്യാത്താൽ കടകാദികളോടുകൂടിയ യതിശരീരം പരിഹാസാസ്പദമായത്ത്വം; ദേഹത്തിനൊട്ടുനൗചിത്വമില്ലത്താനും. ആകയാൽ, വാസ്തവത്തിൽ ആത്മാവുതന്നെയാണലങ്കാര്യം. ഞാൻ അലംകൃതൻ എന്നല്ലേ അഭിമാനം ഉണ്ടാവുന്നത്.

എന്നിങ്ങനെ അഭിനവമൂല്യപാദാചാര്യരും വിശദമായി സമർത്ഥിച്ചിട്ടുണ്ട്. എന്നാൽ, അപ്രകാരത്തിലല്ലാത്തവയെ അലങ്കാരമെന്നു വ്യവഹരിക്കാറുള്ളതു പെട്ടിയിൽ സൂക്ഷിച്ചുവെച്ചിരിക്കുന്ന കടകകണ്ഡലാദികളെപ്പോലെ സ്വരൂപയോഗ്യതയെ അവലംബിച്ചു മാത്രമാണ്. ലോകത്തിലെന്നപോലെ സാഹിത്യത്തിലും ആത്മാവിന്നു ശോഭാധായകമായി സ്ഥിതിചെയ്യുന്നതാണ് യഥാർത്ഥമായ അലങ്കാരം. സാഹിത്യത്തിന്റെ ആത്മാവ് രസഭാവാദിധ്വനിയുമാണ്. ഇത്രയുകൊണ്ടു കാവ്യാത്മാവായ രസഭാവാദിക്ഷേപശോഭാധായകമാകുമ്പോൾ അലങ്കാരങ്ങളെ നിബന്ധിക്കാവൂ എന്നും അങ്ങിനെ നിബന്ധിക്കുന്ന അലങ്കാരങ്ങൾക്കേ വാസ്തവത്തിൽ അലങ്കാരത്വമുള്ളുവെന്നും സിദ്ധിക്കുന്നു. ഈ തത്ത്വത്തെത്തന്നെയാണ് ആചാര്യർ അലങ്കാരനിവേശനത്തിലുള്ള സമീക്ഷാപ്രകാരമായി നിർദ്ദേശിച്ചിരിക്കുന്നതു്. ഇത്തരം സമീക്ഷ കൂടാതെ മഹാകവിത്വപദപ്രാപ്തി സുലഭമല്ലതാനും.

ഇനി നമുക്കു മഹാകവി വള്ളത്തോൾ ഇത്തരം സമീക്ഷയിൽ എത്രത്തോളം അവഹിതനാണെന്നും അദ്ദേഹത്തിനുള്ള മഹാകവി സ്ഥാനം എത്രത്തോളം അർഹവത്താണെന്നും അദ്ദേഹത്തിന്റെ കൃതികളിൽ ഏതാനും ചിലതെടുത്തു സ്ഥാപിപ്പലാകന്ത്യായെന്നു കറഞ്ഞൊന്നു പരിശോധിച്ചുനോക്കാം.

1. വിവക്ഷാ തൽപരത്വം—

മഹാനായ കവി അലങ്കാരങ്ങളെ നിബന്ധിക്കുന്നതു രസഭാവാദിക് ഉപസ്കാരകങ്ങളായി വിവക്ഷിച്ചുകൊണ്ടുതന്നെയായിരിക്കണം.

“കല്ലോലം കൊടുങ്കാറ്റിനുള്ളകി മറിയുന്നു
കപ്പലോ കടലിന്റെ നേർനടുക്കുഴലുന്നു
കണ്ണുധാരയിൽ മുഖ്യനിദ്രശാന്തരത്തിൽത്താൻ
കണ്ണുയ്യണമെന്നോ കല്പിച്ചു ഹതവിധി.”

(അത്യാഹിതം, സാഹിത്യമഞ്ജരി ഭാഗം 3.)

ലോകമാന്യതിലകന്റെ മരണത്തെ വിഷയമാക്കി വള്ളത്തോൾ മഹാകവി വിരചിച്ചിരിക്കുന്ന കരുണരസപ്രധാനമായ ചെറുകൃതിയിലെ

ഈ ഊരടികളിൽ സന്ദർഭോചിതമായി നിബന്ധിച്ചിരിക്കുന്ന അപ്രസ്തുത പ്രശംസാലങ്കാരം ശോകാവേശത്തിന്റെ നിർഭരതയെ പ്രകാശിപ്പിച്ചു കൊണ്ടു കരുണരസത്തിന് പരിപോഷകമായി അംഗഭാവം ഭജിച്ചു സഹൃദയഹൃദയാവർജകമായി പരിലസിക്കുന്നു എന്ന വസ്തുത അനുഭവ സിദ്ധമാണല്ലോ.

“തടസീമനി നിന്നിടുന്നു പച്ച-
 കടകൾക്കൊത്ത കരിമ്പനഭ്രമങ്ങൾ
 സ്തംഭകാശഗണങ്ങൾ വീശിടുന്നു-
 ണ്ടിടയിൽ പ്പുങ്കുലയായ ചാമരത്താൽ.”

(ഭാരതപ്പുഴ, സാഹിത്യമഞ്ജരി ഭാഗം 1.)

ഇതിൽ, പൂർ്വാർത്തിലെ ഉൽപ്രേക്ഷയും ഉത്തരാർത്തിലെ രൂപകവും,

“വിലസദ്വിടപസ്ഥപക്ഷികോലാ-
 ഹലമാകം ജയശബ്ദമോഷമോടെ
 ഇലയാമിളകുന്ന കൈയിനാൽ തു-
 മലർ തുക്കുന്നു കരയ്ക്കുഴം ഭ്രമങ്ങൾ.” ടി.

എന്ന അടുത്തപദ്യത്തിലെ സാവയവരൂപകവും നദീവിഷയകമായ ഭക്തിരൂപഭാവത്തിന് ഉപസ്കാരകമായിട്ടാണ് നിബന്ധിക്കപ്പെട്ടിരിക്കുന്നത്.

“ഭാസകാളിദാസാദ്യന്മാരെയും പുലർത്തിയ
 ഭാസുരസാരസ്വതഭണ്ഡാരപ്പരകളേ,
 ദർഗ്രഹമാഹാത്മ്യമാമാഗ്നയാദ്രിയിൽനിന്നു
 നിർഗമിച്ചൊഴുകിയ നിർമ്മലനദികളേ,
 ഉച്ചകൈരവനിഷഭ്രേവതാക്ഷേത്രങ്ങളേ,
 സമുത്പർവ്വഗാഭിഖ്യസസ്യകക്ഷേത്രങ്ങളേ,
 പേർപെരുമാർച്ചന്മാർ തൻ വിജയസ്തംഭങ്ങളേ,
 ശ്രീപുരാണാഗ്രന്ഥങ്ങളേ, നിങ്ങൾക്കു നമസ്കാരം.”

(പുരാണങ്ങൾ, സാഹിത്യമഞ്ജരി ഭാഗം 2.)

ഇതിലെ സാഭിപ്രായമായരൂപകവും മുൻപറഞ്ഞതുപോലെ ഭക്തിഭാവത്തിന് ഉപസ്കാരകമായിരിക്കുന്നു.

“സമീപവസ്തുക്കൾകൊണ്ടുകാൻ പൂ-
മച്ചിനകത്തൊരു മഞ്ചം ചാരി
ഏതോ വിചാരത്താൽ സ്തബ്ധയായേവ
ചെന്നൊണ്ടിവാഴ്ചരാജാജാതി
ശീമയിൽ പേർകേട്ട ശിരീകൾ തീർത്തൊരു
കോമളതങ്കപ്പെണ്ണുപാവപോലെ.”

(ഒരു വിരചിത, സാഹിത്യമഞ്ജരി ഭാഗം 1.)

എന്നതിലെ അവസാനത്തെ വരികളിലുള്ള ഉൽപ്രേക്ഷ അതിരമണീയമായ നായികയുടെ നിശ്ചഞ്ചലസ്ഥിതിയെ പ്രകാശിപ്പിച്ചുകൊണ്ടു ചിന്തയെന്ന സഞ്ചാരിഭാവത്തിന് ഉപസ്കാരകമായി പരിശോഭിക്കുന്നു. ഇത്തരം സമീക്ഷാപൂർവ്വകമായ അലങ്കാരനിബന്ധനം മഹാകവിതാ നിദാനമെന്നായല്ലേ?

2. അംഗീതേന കഥഞ്ചന—

കവിക്ക് രസഭാവവിവക്ഷയുണ്ടായിരിക്കിലും സാഭിനിവേശം നിവേശിപ്പിക്കപ്പെടുന്ന അലങ്കാരങ്ങൾ ചിലപ്പോൾ അംഗഭാവത്തെ അതിക്രമിച്ച് അംഗീരൂപത്തിൽ പരിണമിച്ചുപോകാവുന്നതാണ്. അങ്ങിനെ പ്രമാണം പറയാതെ സൂക്ഷിക്കേണ്ടെന്നാണ് ആചാര്യർ ശാസിക്കുന്നത്.

രസാഭിപരമായിട്ടാണ് വിവക്ഷിക്കപ്പെട്ടിരിക്കുന്നതെങ്കിലും ചില അലങ്കാരം അംഗിയായി കാണപ്പെടുന്നു എന്നുപറഞ്ഞുകൊണ്ട്, ധ്വനിലോകത്തിലെ പ്രകൃതഘട്ടത്തിൽ,—

* “ചക്രാഭിഷാതപ്രസഭാജ്ഞയൈവ
ചകാര യോ രാഹുവധുജനസ്യ

* “വല്ലാത്ത ചക്രഹതിയാം വിധികൊണ്ടു രാഹു-
മല്ലാക്കിമാക്കു സുരതോത്സവമേതൊരുത്തൻ

ആലിംഗനോദ്രാമവിലാസവന്ധ്യം

രതോത്സവം പുഞ്ചനമാത്രശേഷം.”

എന്ന പദ്യം ഉദാഹരിച്ച് ആ സംഗതി ആചാര്യർ വിശദമാക്കിയിരിക്കുന്നു. ഇവിടെ, ഭാവാനുഗുണമായി കവി വിവക്ഷിച്ചിരിക്കുന്നത് വാസുദേവപ്രതാപമാണെങ്കിലും ചാരുതപാതിശയം പര്യായോക്തത്തിനാകയാൽ ആ അലങ്കാരമാണ് അംഗിയായി പരിണമിച്ചിരിക്കുന്നതെന്നു താൽപര്യം. ഇങ്ങനെ പ്രമാണം പററിപ്പോകാതിരിപ്പാൻ പ്രത്യേകം ശ്രദ്ധിക്കേണ്ടതാകുന്നു. രസഭാവദിയിൽ അവഹിതനായ വള്ളത്തോളിന്റെ കൃതികളിൽ ഈ വക നോട്ടക്കുറവിനൊന്നും വിശേഷിച്ച് അവകാശമില്ലെന്ന് എടുത്തുപറയേണ്ട ആവശ്യമുണ്ടെന്നു തോന്നുന്നില്ല. “തടസീമനി നിന്നിടുന്നു—” എന്നു മുന്പുദാഹരിച്ച പദ്യത്തിലെ പൂർവാർത്തിൽ നിബന്ധിച്ചുകാണുന്ന ഉൽപ്രേക്ഷയ്ക്കു പകരം,

“തടസീമനി നിന്നിടുന്നു പച്ച-

ക്കടതുല്യങ്ങൾ കരിമ്പനദ്രുമങ്ങൾ.”

എന്നിങ്ങനെയോ മറ്റോ ഉപമയാണ് പ്രയോഗിച്ചിരുന്നതെങ്കിൽ, അതിന്റെ സ്ഥിതി എന്തായിരിക്കുമെന്ന് ഒന്നു ചിന്തിച്ചുനോക്കിയാൽ തന്നെ ഈ സംഗതി വ്യക്തമാകുന്നതാണ്. തടസീമാവിലുള്ള കരിമ്പനകൾ പച്ചക്കടകളോടു സദൃശങ്ങളാണെന്നതുകൊണ്ട് നദീവിഷയകമായ ഭാവത്തിന്നു വല്ല വൈശിഷ്ട്യത്തിനും വകയുണ്ടോ? സ്വതന്ത്ര നിലയിലുള്ള താദൃശോപമ ഭാവത്തിന്നു ഉപസ്കാരകമാകാത്തതുകൊണ്ട് അംഗിയായിട്ടല്ലേ അവസ്ഥിതി ചെയ്യുക? എന്നുമാത്രമല്ല, അടുത്ത പദ്യത്തിലെ രൂപകത്തിനുള്ള സ്വാഭാസ്യം നോക്കുമ്പോൾ തദവിഭലവും ഭക്തിഭാവത്തിന്ന് അപരിപോഷകവുമായ ഉപമ തീരെ അയുക്തമായിട്ടാണ് പ്രതിഭാസിക്കുക. നേരെമറിച്ച്, “പച്ചക്കടകളോ എന്നു തോന്നുമാറു തടത്തിൽ കരിമ്പനകൾ നില്ക്കുന്നു” എന്നു അർത്ഥം വരുമാറു കരിമ്പനകളെ നദിയുടെ പച്ചക്കടകളായി സംഭാവനംചെയ്യുന്ന

ആദ്യേകനിർവിലാസവിശേഷവന്ധ്യ-

മാക്കീടിനാൻ സപദി പുഞ്ചനമാത്രശേഷം.”

(ധ്വനിയോലോകം.)

നിലയിൽ അലങ്കാരം ഉൽപ്രേക്ഷയാക്കുന്നതായാൽ അതു ഭക്ത്യാഖ്യഭാവത്തിന്നു പരിപോഷകമായി ഹൃദയാവർജനത്തിന്നു പശ്ചാപ്തമാകുമെന്നുള്ളതു സ്പഷ്ടവുമാണ്. ഉപമോൽപ്രേക്ഷകളുടെ ഉപാദാനസാമഗ്രി സാദൃശ്യമൊന്നതന്നെയാണെങ്കിലും സന്ദർഭോചിതമായ അലങ്കാര നിർമ്മാണത്തിന്നു രസഭാവവിദ്യയോടുകൂടിയ സമീക്ഷ കവിക്ക് ആവശ്യകമാണെന്നും താദൃശസമീക്ഷാപ്രകാരത്തിൽ വള്ളത്തോൾ മഹാകവി വിജയം നേടിട്ടുണ്ടെന്നും ഉള്ള വസ്തുതയ്ക്ക് ഈ ഒരു ഉൽപ്രേക്ഷാ നിബന്ധന തന്നെ ഉത്തമോദാഹരണമാകുന്നു.

3. കാലേ ഗ്രഹണം—അവസരോചിതമായി അലങ്കാരം സ്വീകരിക്കുക.

“പകലിനെ മറുദിക്കിലേക്കയപ്പാൻ
മികവെഴുമന്തിമസന്ധ്യ വന്നടുത്തു.”

“സ്വയമലംബുതരാഭിതാപകൃത്താ-
കിയ പകലിന്റെ കറോരമാം കഴുത്തിൽ
നിയതിയുടെ ബലേന കത്തി വീണു
വിയതി വിസ്മതപരമായ് നിണുതുടപ്പ്.”

(ഒരു നായർസ്രീയും മുഹമ്മദീയനും, സാ-മ. ഭാഗം 1.)

അന്തിമസന്ധ്യവന്നടുത്തു പകലിനെ മറുദിക്കിലേക്ക് (പരലോകത്തേക്ക്) അയപ്പാനാണെന്നും, വിയതി വിസ്മതപരമായ നിണുതുടപ്പ് അലംബുതരാഭിതാപകൃത്തായ പകലിന്റെ കഴുത്തിൽ കത്തി വീഴുകയാലാണെന്നും കത്തി വീണതു നിയതിബലത്താലാണെന്നും സംഭാവന ചെയ്തിരിക്കയാൽ ഗമ്യരൂപമായ ഫലോൽപ്രേക്ഷയും ഫേതുൽപ്രേക്ഷാഭിതയവും പകലിന്റെ കഴുത്തിൽ കത്തി വീണതു യുക്തമാണെന്നു അഭിപ്രായത്തെ ഗഭീകരിച്ചിരിക്കുന്ന “അലംബുതരാഭിതാപകൃ“തെന്ന വിശേഷണത്തിലെ പരികരവും ഈ പദ്യങ്ങളിൽ യഥാർത്ഥത്തിൽ അലങ്കാരങ്ങളായി പരിലസിക്കുന്നു. പുറമെ, പ്രകൃതത്തിലെ താദൃശസംഭാവന “കൂരൻ തൻ നെടുതാം കഴുത്തിലൊരുവെട്ടുക്കിട്ടു വെട്ടീടിനാൾ” എന്നിങ്ങിനെ ഗത്യന്തരരഹിതയായ നായിക ദൈവേച്ഛയാൽ ധൈര്യം കൈക്കൊണ്ടു കഴുത്തിൽ ഉറക്കിട്ടുവെട്ടി ആ ദൃഷ്ടനെ പരലോകം പ്രാപിപ്പിച്ചു കഥാപരിണതിയെ സൂചിപ്പിക്കുന്നതുകൊണ്ട് സൂചാത്മകം

ചനാത്മകമായ മുദ്രാലങ്കാരവും സവിശേഷം ശോഭിക്കുന്നു. ഗദ്യരൂപത്തിലുള്ള ഫലവേത്തൽപ്രേക്ഷകളാൽ അനുപ്രാണിതമായ ഈ മുദ്രാലങ്കാരം ഭാവുകന്മാർക്ക് അടുത്തു് ആസ്വദിക്കേണ്ടതാണെന്നു ഉഗ്രതാപ്തഭാവവിശേഷവും നായികാവിഷയകവുമായ ധർമ്മധീരതയ്ക്കു് മാർഗ്ഗപരിശോധനം ചെയ്തു് അവരെ ചർച്ചയ്ക്കു തയ്യാറാക്കുകയാണു് ചെയ്യുന്നതു്. ആകയാൽ, ഈ വക അലങ്കാരസ്വീകാരം സന്ദർഭാനുസാരേണ അത്യാന്തം ഉചിതമായിരിക്കുന്നു

“മാറിത്തമെന്നൊന്നിതു മാരിയേററു
നനഞ്ഞു തുണ്ടും ചിറകോടുക്രൂടി
പുരപ്പുറത്തേറിയിരുന്നു കൂടെ-
കൂടെ കരോരം കരയുന്നു കാകൻ.”

“മുഖത്തു നീലാഭനിചോളമിട്ടും
നാനാമരച്ചാത്തിൽ മറഞ്ഞുനിന്നും
മണ്ഡുകചണ്ഡയപനിയായിതാ ദി-
ക്ഷെല്ലാമുദഗ്രം മുറയിട്ടിടുന്നു.”

“കാരേററ നാനാവിധപാദപണ്ഡം
ഇടയ്ക്കിടയ്ക്കു ശ്രുകണങ്ങൾ തുകി
ചലൽപലാശാവലിനിസ്വനത്താൽ
ഓരോന്നു തമ്മിൽ പ്രലപിച്ചിടുന്നു.”

(ഭാഭാഞ്ചയ് നവറോജി, സാ-മ. ഭാഗം 1.)

ഈ പദ്യങ്ങളിൽ ആദ്യത്തേതിലെ സ്വഭാവോക്തിയും മറ്റുള്ളവയിലെ രൂപകാനുപ്രാണിതങ്ങളായ ഗദ്യോൽപ്രേക്ഷകളും മുൻപറഞ്ഞവോലെതന്നെ കരുണരസാസ്വാദനത്തിന്നു സഹൃദയന്മാരുടെ ഹൃദയം മുൻകൂട്ടി സജ്ജമാക്കുന്നതു നോക്കുക. അവസരോചിതമായ അലങ്കാരസ്വീകരണത്തിൽ വള്ളത്തോളിന്റെ പ്രതിഭയ്ക്കുള്ള പ്രാഗല്ഭ്യം ഒന്നു വേറെത്തന്നെയാകുന്നു.

4. കാലേ ത്യാഗം—

സ്വീകരിച്ച അലങ്കാരത്തെ ചിലപ്പോൾ രസാനുഗുണം നോക്കി അലങ്കാരാന്തരത്തിനായി ഉപേക്ഷിക്കേണ്ടതാണെന്നും. അതുതന്നെയാണു് കാലോചിതമായ ത്യാഗം.

“വൈരാഗ്യാമൃതരസം വഹിക്കും ഭവച്ചിത്ത-
ക്ഷീരസിന്ധുവിൽനിന്നു സംഭൃതം ‘ചിന്താരത്നം’
കൈരളീസാഹിത്യത്തിൻ നെഞ്ചിലാക്കിയിട്ടുണ്ടെന്നു
കൈടലാന്തകൻതങ്കൽ കൌസ്തുഭരത്നംപോലെ.”

(തുഞ്ചത്തെഴുത്തച്ഛൻ, സാ-മാ. ഭാഗം 3.)

ഇതിൽ അനുസ്മൃതമായ നിലയിൽ കൈക്കൊണ്ട രൂപകത്തെ ഭാവാനു-
ഗുണമായി ഉപമയ്ക്കുവേണ്ടി ഉപേക്ഷിച്ചിരിക്കുന്നതു നോക്കുക. കവി
പ്രകൃമഭംഗഭീരുവായി, ആരംഭിച്ച രൂപകത്തെക്കൊണ്ടുതന്നെ വാക്യം
അവസാനിപ്പിച്ചിരുന്നുവെങ്കിൽ, അതായത്,

“കൈരളീസാഹിത്യമാം കൈടലാരിതൻനെഞ്ചിൽ
കൌസ്തുഭരത്നമായി സ്സൂർപ്പാ തിളങ്ങുന്നു.”

എന്നിങ്ങിനെ രൂപകാലങ്കാരത്തിൽ അഭിനിവേശം കാണിച്ചിരുന്നു
വെങ്കിൽ ഇത്രയും സ്വാരസ്യം വരുമോ? ഏതാണ്ടു സഹൃദയവൈമുഖ്യ-
മായിരിക്കും അതിന്റെ ഫലം! അതുപോലെ,

“രാവൊരു മുഴുഭ്രാന്തൻപോലെ പാഞ്ഞണഞ്ഞിരുൾ-
ച്ചേർ വാരിയെറികയായ് ദിങ്ങ്ഖത്തിലേക്കെല്ലാം.”

(യുവഭിക്ഷു, സാ-മ. ഭാഗം 4.)

“വേഴുന്വൽപോലുന്മുഖനായി നില്ക്കും
കൃഷീവലന്നേറെ വിടൻ കണ്ണിൽ
സുഖാംജനച്ചാഞ്ഞഴുതിച്ചു മേഘം
സൌദാമിനീരൂപശലാകയാലേ.”

(കാറുകണ്ട കഷ്ടകൻ, സാ-മ. ഭാഗം 3.)

“രാവൊരുമുഴുഭ്രാന്തൻപോലണഞ്ഞെറികയായ്
ചേർപോലുള്ളിരുൾവാരി ദിങ്ങ്ഖത്തിലേക്കെല്ലാം.”

“സുഖാംജനച്ചാഞ്ഞഴുതിച്ചു മേഘം
ശലാകയൊത്തീടിന മിന്നലാലേ.”

എന്നോ മറ്റോ നിബന്ധിച്ചു ഉപമയെ നിർവ്വഹിച്ചിരുന്നുവെങ്കിൽ
ഇരുൾ, മിന്നൽ എന്നീ ഉപമാനങ്ങൾക്ക് വാരുക, എഴുതിക്കുക എന്നീ

ക്രിയകളുടെ കർമ്മത്വവും കരണത്വവും അനുപപന്നപ്രായമാകയാൽ അനുവാചകന്മാർക്ക് സ്വപ്നം വൈമുഖ്യത്തിനല്ലാതെ അത്രത്തോളം നിരർത്ഥമായ ചമൽകൃതിക്ക് അവകാശമുണ്ടോ?

5. നാതിനിർവ്വഹണൈഷിതാ—

രസഭാവാനിവിഷ്ണുവ്യയനായ കവി ഒരിക്കലും അലങ്കാരനിർവ്വഹണത്തിൽ അധികമായി അഭിനിവേശം കാണിക്കയില്ല. വള്ളത്തോൾ മഹാകവിയുടെ,

“പച്ചയാം വിരിപ്പിട്ട സമൃതിൽ തലവെച്ചും
സ്വപ്നാബ്ധിമണൽത്തിട്ടാം പാദോപധാനം പൂണ്ടും
പള്ളികൊണ്ടിടുന്ന നിൻ പാശ്ചാത്യശതൈക്കത്തു-
കൊള്ളുന്നതു കമാരിയുൾ ഗോകണ്ഠേശ്വരനമ്മേ.”

(മാതൃവന്ദനം, സാ-മ. ഭാഗം 1.)

ഇത്യാദിനിബന്ധനം നോക്കുക. “സ്വപ്നാബ്ധിമണൽത്തിട്ടാം പാദോപധാനം—” എന്നിങ്ങനെ സ്വീകരിച്ചിരിക്കുന്ന രൂപകത്തെ പരിപൂർണ്ണമായി നിർവ്വഹിച്ചിരുന്നുവെങ്കിൽ—‘കാടും പടലമായ പച്ചവിരിപ്പിട്ട സമൃമായ തലയണയിൽ—എന്നിങ്ങനെ ആരംഭിച്ചു കമാരിയുൾ ഗോകണ്ഠേശ്വരനായ അംഗരക്ഷകർ കാത്തുകൊള്ളുന്നു’ എന്ന് അവസാനിപ്പിച്ചിരുന്നുവെങ്കിൽ—ഇത്രത്തോളം സാമ്യവ്യയയാവർജ്ജകതയ്ക്കു വഴിയില്ലെന്നുള്ളതു തീർച്ചയല്ലേ?

ഇത്തരം ഔചിത്ര്യബുദ്ധിയോടുകൂടിയ സമീക്ഷ ഒരു മഹാകവിയല്ലാതെ മറ്റാർക്കു കാണും?

6. നിർവ്വശ്വാപവിചാംഗത്വേ യതേന പ്രത്യവേക്ഷണം—

ആരംഭിച്ച അലങ്കാരത്തെ പരിപൂർണ്ണനിലയിൽ നിർവ്വഹിക്കുന്നതായാൽ അതു രസഭാവാനികൾക്ക് ഉപസ്കാരകമാകമാറേ ഒരു മഹാകവി നിർവ്വഹിക്കുകയുള്ളൂ.

“മിനൽക്കാറകളായ പൊന്നണിഭിപങ്ങളും

ഉന്നതസ്ഥിതിതമാം പടമസ്ഥനവുമായ്”

ഭാസമാനേന്ദ്രായുധതോരണം വഷോത്സവം

ഭാഗ്വദ്ഭാഷ്യകൃതത്തിൽപ്പോലെങ്ങാനുമുണ്ടോ കണ്ടു?”

(മാതൃവന്ദനം, സാ-മ. ഭാഗം 1.)

എന്നും മറ്റുമുള്ള ഭാഗങ്ങൾ വള്ളത്തോൾ മഹാകവിയുടെ അലങ്കാരനിർമ്മാണചാതുരിയെ തികച്ചും സാക്ഷ്യം വഹിക്കുന്നു. ഇതിലെ ശുദ്ധശൃംഗാരപരമ്പരിതാവയവങ്ങളോടു കൂടിയ സാംഗരൂപകം ഭാവസ്ഫുർത്തീകൃതപരിപോഷകമായി സവിശേഷം ശോഭിക്കയാണല്ലോ ചെയ്യുന്നത്.

“ഒർജ്ജന്തുവിഹീനമാം ഓല്പഭൂതീത്ഥ്വഹദം,
കജജലോദ്ഗമമില്ലാത്തോരു മംഗളദീപം,
പാമ്പുകൾ തീണ്ടീടാത്ത മാണിക്യമഹാനിധി,
പാഴ് നിഴലുണ്ടാകാത്ത പൂനിലാവെന്നാചാതുൻ,
ശസ്ത്രമെന്നിയെ ധർമ്മസംഗരം നടത്തുന്നോൻ,
പുസ്തകമെന്നേ പുണ്യാദ്ധ്യാപനം പുലർത്തുന്നോൻ,
ഔഷധമെന്നേ രോഗംശമിപ്പിപ്പവൻ, ഹിംസാ-
ഭോഷമെന്നിയെ യജ്ഞം ചെയ്തവനെന്നാചാതുൻ.”

(എന്റെ തുരുനാഥൻ, സാ-മ. ഭാഗം 4.)

എന്നിങ്ങിനെ ഭക്തിരൂപഭാവത്തിന് ഉത്തേജകമാകുംവിധം രൂപകരീതിയിലുള്ള വ്യതിരേകങ്ങളെക്കൊണ്ടു മനോഹരമായ മാലതൊടുത്തു കൈരളീദേവിക്കു ചാർത്തിയിരിക്കുന്ന മഹാകവിയുടെ കലാകശലതയും രസികതയും അന്യാദൃശമാണെന്നുവേണം പറയാൻ. അലങ്കാരബാഹുല്യസമൃദ്ധമായ ‘എന്റെ തുരുനാഥൻ’ എന്ന പ്രസ്തുതകൃതിയിലെ ഓരോവരിയും വള്ളത്തോൾ ഒരു മഹാകവിയാണെന്നു വിളിച്ചു പറയുന്നുണ്ട്. ശക്തനായ കവിയുൾപ്പോലും നിരന്തരമായ അലങ്കാരനിബന്ധനത്തിൽ പ്രമാണം പററിപ്പോവുക പതിവാണു്. വള്ളത്തോളാകട്ടെ “എന്റെ തുരുനാഥ”നിൽ അലങ്കാരങ്ങളെ വാരിക്കോരി വർഷിച്ചിരിക്കുന്നു; എന്നിട്ടും അവയിലൊന്നുപോലും അസ്ഥാനത്തിൽ പതിച്ചു പോയിട്ടില്ലതാനും. ഇതു് അദ്ദേഹത്തിന്റെ മഹാകവിത്വശക്തിയുടെ മഹാത്മ്യാതിരേകത്താലല്ലാതെ മറ്റൊന്നുകൊണ്ടാണു്? അതുകൊണ്ടു്

തന്നെയാണു് അദ്ദേഹത്തിന്റെ യമകനിബന്ധനപോലും അസാധാരണരീതിയിൽ രസഭാവദ്യംഗമാക്കുന്ന പരിലസിക്കുന്നതു്.

“ഗോപിമാർ ചുംബിച്ചു നിമ്ബലനെറിമേൽ
 ഗോപി ചെങ്കുരുമുകൊണ്ടു തൊട്ടും
 കണ്ണങ്ങൾ രണ്ടിലും കണ്ടുകസുമത്തിൻ
 കണ്ണികയ്ക്കൊത്ത കടക്കടുക്കൻ
 കണ്ണാടിച്ചിലൊക്കും ഗണ്ഡത്തിൽ ബിംബിച്ചു
 കണ്ണാടിച്ചിന്നമാറുജ്വലിച്ചും.”

(ഒരു ചിത്രം, സാ-മ. ഭാഗം 1.)

ഏനീ വർണനാലട്ടത്തിൽ അനായാസമായി ആഗമിച്ചിരിക്കുന്ന യമകാലങ്കാരം ഭക്തിയെന്ന ഭാവത്തിന്നോ അഥവാ രസവിശേഷത്തിന്നോ ഉപസ്ഥാരകമായി അംഗഭാവം ഭജിച്ചു സാഹ്യേണാരുടെ ഹൃദയത്തെ ആവർത്തിക്കുന്നതു നോക്കുക. വെറുതെ വളർത്തുന്നില്ല. വള്ളത്തോൾ മഹാകവി മേലും ഈവിധം രസഭാവാനുഗമമായ അലങ്കാരസമീക്ഷയോടുകൂടി കൈകൾ നടത്തി കൈരളിയെ കൊർമ്മയിർക്കൊള്ളിച്ചുകൊണ്ടു നീണാൾ വിജയിക്കുന്നതിന്നു ജഗന്നിയന്ത്രിയായ ആ പരാശക്തി കനിഞ്ഞു കടാക്ഷിക്കുമാറാകട്ടെ.

പി. കൃഷ്ണൻ നായർ.

MANIPRAVĀLASVARŪPAM

By

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Junior Lecturer in Malayalam.

In this article the author discusses the nature and scope of Manipravāla compositions as defined by the author of Lilātilakam and endeavours to clarify many issues raised in that connection by scholars.

മണിപ്രവാളസ്വരൂപം.

By

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നമ്മുടെ ഭാഷാസാഹിത്യപ്രസ്ഥാനങ്ങളിൽ എത്രയും പ്രധാനമായ ഒരു വിഭാഗമാണ് മണിപ്രവാളം. എന്നാൽ അതിന്റെ സ്വരൂപത്തെപ്പറ്റി പണ്ടുതന്നെ, പല വിപ്രതിപത്തികളും പ്രചരിച്ചിരുന്നതായും ലീലാതിലകത്തിന്റെ ആവിർഭാവത്തോടുകൂടി ആവകയൊക്കെയും ഒരു വിധം ശമിച്ചതായും ആ ഗ്രന്ഥത്തിൽനിന്നു നമുക്കു മനസ്സിലാകുന്നുണ്ട്. ലീലാതിലകത്തിൽ മണിപ്രവാളസ്വരൂപവിചാരത്തെ,

* “രചയതി ലക്ഷണശാസ്ത്രം മണിപ്രവാളസ്വ പരിമളമജാനൻ
ചിത്രം ചിത്രം വിവിചിത ജാത്യന്യോ വിശ്വകർമ്മവ.”

എന്നിങ്ങിനെത്തുളള ഏതോ ഒരു പണ്ഡിതന്റെ ആക്ഷേപത്തിന്

† “ഭോ വിഭവനയമാക്ഷേപസ്തദൈവ തവ ശോഭതേ

യദാ മദകൃതം പ്രോദ്ധ്യതം ലക്ഷ്യാന്യദാ തപയോച്യതേ.”

എന്നുള്ള സമാധാനത്തോടുകൂടി അവസാനിപ്പിച്ചിരിക്കുന്ന സ്ഥിതിക്ക്, വല്ല വിഭാഗമാക്കും വീണ്ടും വിസംവാദമുണ്ടായിരുന്നുവെങ്കിൽ അവർ ലീലാതിലകത്തിലെ അഭിപ്രായത്തെ ഖണ്ഡിച്ചുകൊണ്ടു വേറെ ഗ്രന്ഥം നിശ്ചയമായും നിർമ്മിച്ചിരിക്കാൻ അവകാശമുണ്ട്. ആക്ഷേപം അതിപരുഷമായ രീതിയിലായിരുന്നിട്ടുപോലും ആചാര്യൻ എത്രയും സൗമ്യമായ നിലയിൽ സമാധാനം പറഞ്ഞുകാണുന്നതിൽനിന്നു പ്രതിപക്ഷി ഗ്രന്ഥനിർമ്മാണത്തിന്നു ശക്തനും മാന്യനുമായ പണ്ഡിതവർത്തനെന്നു ധാരണയും സിദ്ധിക്കുന്നു. സൗമ്യരീതിയിൽ സമാധാനം പറയുക ലീലാതിലകകാരന്റെ സ്വഭാവമാണെന്നു വിചാരിക്കുവാനും തരമില്ല. മണിപ്രവാളത്തിൽ ചോളഭാഷയുണ്ടെന്നുള്ള വാദത്തെ യുക്തിപൂർവ്വം ഖണ്ഡിച്ചശേഷം,

‡ “ഉക്തഞ്ച ഭാഷാതത്ത്വഞ്ച പദബന്ധസ്വരൂപ സ്ഥിതിം

അജ്ഞാതാ ഭാഷമാണേഷു ദുർജ്ജനേഷു കിമുത്തരം?”

എന്നിങ്ങിനെ അശ്രുതരെ കഠിനമായി അധിക്ഷേപിച്ചിരിക്കുന്നതും “മണിപ്രവാളത്തിന്നു ലക്ഷണമില്ല; ഉള്ളപക്ഷം ഇതിന്നു മുന്പുതന്നെ

ആരെങ്കിലും പറയാതിരിക്കയില്ല” എന്നു പറയുന്ന മറുചിലരെ “അഹോ മൌഘ്യവിലസിതം” എന്നിങ്ങനെ അധിക്ഷേപിച്ചുകൊണ്ട് ആ വാദത്തിന്റെ അസംബലത തെളിയിച്ചിരിക്കുന്നതും നോക്കുക ഈ സ്ഥിതിക്ക്, മുൻകാണിച്ചു വിനയപൂർവ്വമായ ഉത്തരം പ്രതിപക്ഷിയോടു ആചാര്യനുള്ള ബഹുമാനത്തിനും അത്തരം ബഹുമാനം പ്രതിപക്ഷിയുടെ സർവ്വതന്ത്രസ്വതന്ത്രതയ്ക്കും ഗമകം തന്നെയാണല്ലോ. ഇങ്ങിനെയിരിക്കെ, ആചാര്യന്റെ മതത്തെ എതിർക്കുന്ന യാതൊരു ഗ്രന്ഥവും ആ വകക്കാരുടെ വകയായി ഉണ്ടായിക്കാണാത്തതുകൊണ്ട് ലീലാതിലകമതം സർവ്വസമ്മതമായി അക്കാലത്തു സ്വീകരിക്കപ്പെട്ടതായി നമുക്കു വിചാരിക്കാവുന്നതാണ്. എന്നാൽ, കാലക്രമത്തിൽ കൈരളിയുടെ ദൈവദൂർ്വ്വപാകത്താൽ ലീലാതിലകത്തിന്റെ പ്രതികരം വെളിച്ചംകേറാത്ത ഏതോ ചില ഗ്രന്ഥപ്പുരകളിൽ അകപ്പെട്ടു ഒട്ടു മൂക്കും നശിച്ചുപോവാനിടയാവുകയും അതോടുകൂടി വീണ്ടും മണി പ്രവാളസ്വരൂപത്തെ സംബന്ധിച്ചു ചില തെറ്റിദ്ധാരണകൾ ഉണ്ടാവുകയും ചെയ്തിട്ടുള്ളതായറിയുന്നു. ശ്രീമാൻ കോവുണ്ണിനെടുങ്ങാടി തന്റെ കേരളകൌമുദിയിൽ,

*“മണിസംസ്കൃതമണിയും തളിർതമിഴും പരിമിളിതം
മലയാളമിതൊരുവാണിയുമുളവായിതു സരസം.”

എന്നിങ്ങിനെ വിവരിച്ചിരിക്കുന്നതിൽനിന്നു മണിപ്രവാളം എന്ന സംജ്ഞയിലെ മണിപദംകൊണ്ടു സംസ്കൃതപദങ്ങൾക്കും പ്രവാളപദം കൊണ്ടു തമിഴ് പദങ്ങൾക്കുമാണ് അല്പവസായമെന്ന് അദ്ദേഹം ധരിച്ചിരിക്കുന്നതായി സിദ്ധിക്കുന്നുണ്ടല്ലോ. ഇതു ലീലാതിലകത്തിന്നു വിരുദ്ധമല്ലേ? അത്രമാത്രമോ? പ്രവാളപ്രയോഗം ‘അണിത്തളിർ’ എന്ന അർത്ഥത്തിലാണെന്നുപോലും തെറ്റിദ്ധരിച്ചിരിക്കുന്നതു നോക്കുക. ലീലാതിലകം കാണുവാൻ ഭാഗ്യമുണ്ടായ പ്രഫസർ A. R. രാജരാജവർമ്മത്തമ്പുരാന്റെ കേരളപാണിനീയം പുറത്തുവരുന്നതുവരെ ഇത്തരം തെറ്റിദ്ധാരണകൾ കേരളത്തിൽ സാർവ്വത്രികമായിരുന്നു. അതുകൊണ്ടാണ് അദ്ദേഹം കേരളപാണിനീയത്തിലെ പീഠികയിൽ † “മണി പ്രവാളം എന്ന പദത്തിന്റെ വ്യുൽപ്പത്തിതന്നെ അപ്പാചീനന്മാർ പ്യാഷ്യാനിക്കുംപോലെയല്ല; മണി എന്നാൽ മാണിക്യം എന്നുപറയുന്ന

ചുവപ്പുകളും പ്രവാളം പവിഴവും. മണിസ്ഥാനീയങ്ങളായ ദ്രാവിഡ (മലയാള)പദങ്ങളും പ്രവാളസ്ഥാനീയങ്ങളായ വിഭക്ത്യന്തസംസ്കൃത പദങ്ങളും ചേർന്ന ഭാഷ മണിപ്രവാളം. മാണിക്യത്തിനും പവിഴത്തിനും നിറം ഒന്നാകയാൽ ഇണങ്ങിച്ചേരുന്നപക്ഷം ജാതിഭേദം തെളിയാത്തതുപോലെ മലയാളവും സംസ്കൃതവും സരസമായി കലർന്നിയാൽ ഭാഷാഭേദം തോന്നുകയില്ലെന്നാണ് യുക്തി.” എന്നു എടുത്തു പറഞ്ഞിരിക്കുന്നത്. കേരളപാണിനീയപംക്തികളെക്കൊണ്ടു മണിപ്രവാളം എന്ന സംജ്ഞയിലെ മണിപദംകൊണ്ടും പ്രവാളപദംകൊണ്ടും സാമ്യവസായലക്ഷണയെ അവലംബിച്ചു വിവക്ഷിക്കപ്പെട്ടിരിക്കുന്ന അത്ഥത്തെ സംബന്ധിച്ചേടത്തോളം മലയാളികൾക്കുള്ള തെറ്റിദ്ധാരണ തീരാമെന്നും തീർന്നിട്ടുണ്ടെന്നും സമ്മതിക്കാമെങ്കിലും മണിപ്രവാളസ്വരൂപവിവേചനത്തിലുള്ള വിപരീതഗ്രഹം ഇന്നും രൂഢമൂലമാണെന്നു തന്നെ പറയേണ്ടിയിരിക്കുന്നു. വിഭക്ത്യന്തസംസ്കൃതശബ്ദവും ഭാഷാശബ്ദവും കൂട്ടിയിണക്കി വസന്തതിലകാദിസംസ്കൃതവൃത്തങ്ങളിൽ നിർമ്മിക്കുന്ന കവിതമാത്രമേ മണിപ്രവാളമാവുകയുള്ളു വെന്നാണ് ലീലാതിലകത്തിന് അത്യന്തം പ്രചാരം സിദ്ധിച്ചിട്ടുള്ള ഇക്കാലത്തുപോലും പലരും ധരിച്ചിരിക്കുന്നത്. ഈ തെറ്റിദ്ധാരണ * “ഇതു വസന്തതിലകം മുതലായ സംസ്കൃതവൃത്തങ്ങളിൽ കവിത എഴുതുന്നതിനുമത്രം ഉപയോഗിക്കേണ്ടുന്ന ഭാഷയാണ്” എന്നു പറയുന്ന കേരളപാണിനിക്കുപോലുമുള്ളതായിട്ടു വിചാരിക്കേണ്ടിയിരിക്കുന്നു. അബദ്ധമായ ഈ ധാരണയ്ക്കു കാരണം കിളിപ്പാട്ടു മുതലായ സംജ്ഞാശബ്ദങ്ങളിലെ ‘പാട്ടെ’ന്ന പദമല്ലാതെ മറ്റൊന്നുമാവാൻ തരമില്ല. അതെന്തായാലും ലീലാതിലകം പഠിച്ചിട്ടുള്ളവരും പഠിപ്പിച്ചിട്ടുള്ളവരും അതുകൊണ്ടു വഞ്ചിതരാവുക എന്നതു കുറേ കഷ്ടമാണെന്നു പറയാതെ കഴികയില്ല. അതിലും കഷ്ടമാണ് ലീലാതിലകപരിഭാഷകനായ ഒരു പണ്ഡിതന്റെ സ്ഥിതിയും അത്തരത്തിലായിക്കാണുക എന്നത്. ശ്രീമാൻ കെ വി. എം.—ന്റെ പരിഭാഷയോടുകൂടി അച്ചടിച്ചു വരുന്ന ‘ലീലാതിലക’ത്തിന്റെ അവതാരികയിൽനിന്നു എടുത്തു “സാഹിത്യപരിഷൽക്രൈമാസിക” ത്തിൽ പ്രസിദ്ധപ്പെടുത്തിയിരിക്കുന്ന “ലീലാതിലകസ്വരൂപം” എന്ന ഉപന്യാസത്തിൽ “സംസ്കൃതത്തിൽ ഉപയോഗിച്ചുവരുന്നവയും മന്ദേശാസ്യ

* കേരളപാണിനീയം പീഠിക ഭാഗം 58.

ത്തിൽ വിധിച്ചിട്ടുള്ളവയുമായ മനസ്സുകളിൽ നിർമ്മിതങ്ങളായ പദ്യങ്ങൾ മാത്രമേ മണിപ്രവാളത്തിൽപ്പെടുകയുള്ളൂ” എന്നു അഭിപ്രായപ്പെടുകാണുന്നു. അതിലേക്കു പ്രമാണമെന്നെന്നു മനസ്സിലാക്കുന്നില്ല. ലീലാതിലകം ഈ അഭിപ്രായത്തിന്നു പ്രതികൂലവുമാണ്.

* “ഭാഷാസംസ്കൃതയോഗോ മണിപ്രവാളം” എന്ന ലീലാതിലകത്തിലെ മണിപ്രവാളലക്ഷണസൂത്രത്തിനാകട്ടെ, ഭാഷാപദങ്ങളുടേയും വിഭക്ത്യന്ത സംസ്കൃതപദങ്ങളുടേയും സഹൃദയഹൃദയാവർജകമായ സന്നാഹമാണ് മണിപ്രവാളം എന്നല്ലാതെ വസന്തതിലകാദിസംസ്കൃതവൃത്തത്തിൽ നിബലമായാലേ മണിപ്രവാളമാകൂ എന്നത്ഥമില്ല. സൂത്രത്തിന്നു അങ്ങിനെ അർത്ഥമില്ലെങ്കിലും,

† “ഭൂമിഡസംഘാതാക്ഷരനിബലമെതുകമോനവൃത്തവിശേഷയുക്തം പാട്ട്” എന്ന പാട്ടിന്റെ ലക്ഷണത്തിൽ വൃത്തവിശേഷനിബലമെന്നു നിബന്ധിച്ച് ആ വൃത്തവിശേഷത്തെ വൃത്തിഗ്രന്ഥം കൊണ്ടു വിവരിക്കുന്ന അവസരത്തിൽ “ഛന്ദോഭേദ”ത്തിന്നു കൊടുത്തിരിക്കുന്ന “മണിപ്രവാളപ്രസിദ്ധവസന്തതിലകാദിവൃത്തവിലക്ഷണം” എന്ന വിശേഷണത്തിന്റെ സ്വാരസ്യത്താൽ ‘വസന്തതിലകാദി സംസ്കൃതവൃത്തനിബലമേ മണിപ്രവാളസംജ്ഞയെ അർഹിക്കയുള്ളൂ’ എന്നു ആചാര്യൻ സൂചിപ്പിച്ചിട്ടുണ്ട്. എന്നുമാത്രമല്ല, വിഭക്ത്യന്ത സംസ്കൃതപദമില്ലെന്നിരിക്കിലും സംസ്കൃതവൃത്തനിബലമായ ഭാഷാപദ്യത്തിന്നു മണിപ്രവാളത്വമുണ്ടെന്നുതന്നെയാണ് ആചാര്യന്റെ അഭിപ്രായം.

(1) “മുനിൽ കുളിർത്ത മുഖമണ്ഡപമങ്ങുകാണാം
തൂക്കാപ്പുകൊള്ള മളവത്തിരുമേനി കാണാം
ആനന്ദമായ പുളകേന്തിന തൃശപേരൂർ-
മാനേന്തുമപ്പനെ മറക്കരുതേതുചെയ്യും.”

(2) “ഏതേനുമൊന്നിന്നൊഴുനെള്ളിനാൾ പോൽ
മാതമ്മയിന്നാൾ വലിയമ്മവീട്ടിൽ
ഇതോഴവന്നോരവമാനകർമ്മം
നാമിങ്ങതെല്ലാമറിയാഞ്ഞവാറ്.”

* ലീലാതിലകം ഭാഗം 1. † ഭാഗം 12.

1. ടി. ചതുർത്ഥശില്പം ഭാഗം 35. 2. ടി 36.

- (3) “നെൽകത്തുമാറുമരിക്കെയൊരു കോലൊടിച്ചു
പൽകത്തുമാറുമതുകൊണ്ടിടുമാറു മേന്മേൽ
നന്ദം നമുക്കു മനമേ, ചരതം നിനച്ചാൽ
എന്ദം മറക്കരുതരുൽപ്പരനാരിമാരെ.”
- (4) “തളവാസു തൊടുമ്പൊഴുതെങ്ങിനെയും
തളിയാൾ തളിയാൾ തളിയാൾ തളിയാൾ.”
- (5) “കള്ളിപ്പൂവിന്നു കള്ളക്കുഴിയിൽമുഴുകമ-
ക്കണ്ടി നീ കിന്നവേണ്ടാ
വെള്ളത്തിൽ പ്പോയിടാതേ തിരുവുരുവണയെ
ക്കാട്ടെടോ ക്രമമേ നീ
തളിത്തളനറ മാന്മേൽമിഴി വിജയമല-
ച്ചേന്ന് നാലാമതെന്നാ
മുള്ളിത്താർമാതുതന്ററ പുറവടിവടിവി-
ന്നോടു നീ തുല്യമല്ലോ.”
- (6) “തെളിഞ്ഞ തേൻകുപ്പി കടഞ്ഞ ശംഖെ-
ന്നിവറിലൊന്നേ ചിരിതേവി കണ്ഠം
അതല്ലറിഞ്ഞെന്നനിവാനനംഗൻ
മടിഞ്ഞുവെച്ചോരു കുഞ്ഞിമാല.”
- (7) “കലാവിദ്യകളും കാവും വല്ലിയാലിതമുള്ളതു്.”
- (8) “മാതർക്കൈയ്യല്ല പൊയ്യയ്യു കവളക്കൂട്ടമുള്ളതു്
കോഴിക്കല്ല വിധോഗിക്കു് ചൂട്ടിന്മേൽ വാട്ടമുള്ളതു്.

ഇത്യാദി ഉദാഹരണങ്ങളൊക്കെയും അസംബദ്ധങ്ങളാണെന്നാവും. വിഭക്ത്യന്തസംസ്കൃതപദയോഗമില്ലായ്മയാൽ ഈ വകയൊന്നും മണിപ്രവാളമല്ലല്ലോ പിന്നെങ്ങിനെ ഉദാഹരിക്കും? ആകയാൽ, വസന്തതിലകാദി വൃത്തനിബദ്ധമായാൽ മതി മണിപ്രവാളമാകും എന്നുകൂടി ആചാര്യൻ അഭിപ്രായമുള്ളതായി വിചാരിക്കേണ്ടിയിരിക്കുന്നു എന്നും മറ്റും ശരിക്കു നന്നുകൊണ്ടു കാർയ്യമില്ല. കേവലം കാവ്യഭാവനാഭാവിതചേതസ്സുകളുടെ ഈ വക സമ്പ്രദായത്തെ—വെറും വിശേഷണസപാരമ്പര്യം,

വക്ത്രവക്ത്രവുവാചാദിവൈശിഷ്ട്യം, വ്യംഗ്യമർത്യാ മതലായവയെ— ശാസ്ത്രഗ്രന്ഥങ്ങൾ അത്രവേഗത്തിൽ സ്വാഗതംചെയ്തയില്ല. ശാസ്ത്ര പംക്തികളിലെ വിശേഷണം അന്യമാനുപപന്നമോ വ്യത്ഥമോ ആയാലേ അഭിപ്രായഗമകമാവൂ. മണിപ്രവാളത്തിലെ പ്രസിദ്ധമായ വൃത്തം വസന്തതിലകാദിയാകയാൽ സംഭവിതമുള്ളതുകൊണ്ട് അന്യ മാനുപപന്നമോ വസന്തതിലകാദിക്കു മണിപ്രവാളപ്രസിദ്ധതപം അന്യമാ സിദ്ധമല്ലായ്കൊണ്ടു വ്യത്ഥമോ അല്ല. ലോകസിദ്ധമാണെന്ന വാദം അകിഞ്ചിൽകരമാണ്. അല്ലാത്തപക്ഷം, മണിപ്രവാളസ്വരൂപവും മറ്റും അതുപോലെ ലോകസിദ്ധമാണെന്നതുകൊണ്ടു ശാസ്ത്രാരംഭംതന്നെ അനാവശ്യകമാണെന്നുവരും. അതിനാൽ, വിശേഷണ സ്വാരസ്യമവലംബിച്ചു വല്ലതും പറയാൻ വഴിയില്ല. വിശേഷിച്ചു, ആചാര്യൻ പറഞ്ഞിരിക്കുന്നത്, “മണിപ്രവാളപ്രസിദ്ധവസന്തതിലകാദിവൃത്തവിലക്ഷണം” എന്നാണ്, “മണിപ്രവാളവൃത്തവസന്തതിലകാദിവിലക്ഷണം” എന്നല്ല. അങ്ങനെയായിരുന്നവെങ്കിൽ, മണിപ്രവാളത്തിലെ വൃത്തം വസന്തതിലകാദിസംസ്കൃതവൃത്തം മാത്രമാണെന്നു കണ്ടിട്ടു സാവധാനമായി പൂർവ്വാണിയാവുന്നതാണ്. അപ്പോഴും ഗദ്യം മണിപ്രവാളമാകയില്ലെന്നു വരികയില്ല. പദ്യരൂപമായ മണിപ്രവാളം വസന്തതിലകാദിസംസ്കൃതവൃത്തത്തിൽ നിബദ്ധമായിരിക്കണമെന്നുമാത്രം. എന്നാൽ, ‘പ്രസിദ്ധ’പദം പ്രയോഗിച്ചിരിക്കുന്നതുകൊണ്ട് ഇവിടെ അതിന്നും വഴിയില്ല. മണിപ്രവാളത്തിൽ പ്രസിദ്ധമായ — പ്രചുരപ്രചാരമായ്കാണുന്ന— വസന്തതിലകാദിവൃത്തങ്ങളിൽ നിന്നു ഭിന്നമായിരിക്കണം പാട്ടിലേ വൃത്തം എന്നല്ലേ ആ പംക്തിക്കർത്ഥം? അപ്പോൾ മണിപ്രവാളത്തിലെ പ്രസിദ്ധമായ വൃത്തം വസന്തതിലകാദിയാണെന്നു മാത്രമല്ലാതെ ഭാഷാവൃത്തങ്ങൾ മണിപ്രവാളത്തിൽ ഉപയോഗിച്ചുകൂടുന്നു സർവ്വമാ സിദ്ധിക്കുന്നതല്ല. അതുകൊണ്ടാണ് പതിനാലുവൃത്തം, ഇരുപത്തുനാലുവൃത്തം എന്നിവയ്ക്കുള്ള മണിപ്രവാളവ്യവഹാരം യുക്തമായിരിക്കുന്നത്. അല്ലെങ്കിൽ അവയെ മണിപ്രവാളമെന്നെങ്ങിനെ പറയും? അതെങ്കിലും ഇക്കൂട്ടർ ഓർമ്മിക്കാത്തതു് ആശ്ചര്യകരമായിരിക്കുന്നു. അഥവാ ലീലാതിലകം പഠിക്കുക പഠിപ്പിക്കുക പരിഭാഷപ്പെടുത്തുക മുതലായ കൃത്യം നടത്തിയവർപോലും ആ ഗ്രന്ഥതല്പജ്ഞയിൽ സ്പഷ്ടമായി പ്രതിപാദിച്ചിരിക്കുന്നതിന്നു വിരുദ്ധം

മായി ഉപന്യസിച്ചുകാണുന്ന സ്ഥിതിക്ക്, പ്രസിദ്ധമായ പതിനാലു വൃത്തത്തിന്റേയും ഇരുപത്തിനാലുവൃത്തത്തിന്റേയും കാര്യമോർമ്മിക്കാത്തതിൽ ആശ്ചര്യമെന്തുണ്ട് ?

“ഭാഷാസംസ്കൃതയോഗോ മണിപ്രവാളം” എന്ന സൂത്രത്തിനു പുറമെ, അതിന്റെ വിവരണരൂപമായ വൃത്തിഗ്രന്ഥത്തിൽ, “യോഗസ്തന്നാഹം സ്തവ്വദയഃഘടയാവർജനവിഷയഃ സ പുനർനിയതേന ഭാഷരാഹിത്യേന ഗുണയോഗേനചാനിയാതാലങ്കാരസംസ്തശ്ശേനച സമ്പദ്യതേ. പദ്യേപാദബന്ധേനച. അല്പയസിതു വചനേ സാഹചര്യേണ പ്രതിപദ്യതേ. തഥാഹി യദി ചല രസികജനമഭിമുഖീകൃത്യാദിസന്ധാതും ഗദ്യരൂപേണ പദ്യരൂപേണോഭയരൂപേണവാ ചതുരേ പദസന്ദർഭേ പ്രസ്തുതേ തന്മദ്ധ്യേനന്യപരം ‘ചന്ദനം കൊണ്ടാ’ ഇത്യച്യതേ തത്ര നിരന്തരാഭ്യാം പൂർ്വാപരാഭ്യാം വാക്യബന്ധാഭ്യാം സാഹചര്യാൽ തത്ത്വോല്പീയസോപിവചസസ്തവ്വദയരഞ്ജനസന്നാഹോസ്തിത്വവഗമ്യതേ, തദാ തന്മണിപ്രവാളം ഭവതി.”

എന്നിങ്ങിനെ ഭാഷാസംസ്കൃതയോഗം സാഹചര്യഘടയാവർജകമാണെന്നിൽ അതു പദ്യരൂപമോ ഗദ്യരൂപമോ ഉഭയരൂപമോ ഏതായാലും മണിപ്രവാളമാണെന്നും, “ചന്ദനം കൊണ്ടാ” ഇത്യാദി ചെറുവാക്യങ്ങൾക്കുള്ള താദൃശയോഗം പൂർ്വാപരവാക്യങ്ങളുടെ സാഹചര്യം കൊണ്ടാണ് നിശ്ചയിക്കേണ്ടതെന്നും മറ്റും സ്പഷ്ടമായി പ്രതിപാദിച്ചിട്ടുണ്ടല്ലോ. കൂടാതെ, നമ്പ്യാർ തമിൾ, അഭിമതൃവധം ഭാഷാപ്രബന്ധം മുതലായവയ്ക്കു സംസ്കൃതയോഗമുണ്ടെന്നുവെച്ചു മണിപ്രവാളതപമാശങ്കിച്ചുകൊണ്ടു വിഭക്ത്യന്തസംസ്കൃതയോഗമില്ലെന്നുള്ള കാരണം കാണിച്ചു നിഷേധിച്ചിരിക്കുന്നതും നോക്കുക. വസന്തതിലകാദിവൃത്തനിബദ്ധമേ മണിപ്രവാളമാകൂ എങ്കിൽ ആശങ്കയ്ക്കതന്നെ ഉത്ഥിതിയുണ്ടോ?

അത്രയുമല്ല,

(1) “ചുഴല മരുവാരുടെ ചോരിതൻ പരിമള-
പ്പൂരിതപരികുറ്റാലൊണനം ചെയ്തയും.”

(2) “മയലിൻ മുൾനി കൊമ്പുകളണക്കേ
നിന്നിൽപ്രേമം കാന്ത തനിക്കേ.”

(3) “വേശ്യാനാമൊരു വേശ്വകണക്കേ
തന്നിലിണക്കിന തരളജ്ജംഗം
ഭഗണപുരസ്സ്ഥിതപലക കണക്കേ
പരൽനിരകൊണ്ടു പരത്തിന ഭാഗം.”

(4) “നീലോപലതമസാവൃതമാകിലും
അരുണമണിച്ചുടരിളവെയിൽനിചിതം
കയമുണ്ടെങ്കിലുമഖിലനഭീനാം
ഔകീവരിൻറ പയാംസി ധയന്തം.”

എന്നിങ്ങിനെ തുളുൽവൃത്തങ്ങൾക്കു തുല്യങ്ങളായ ചമ്പുഗദ്യങ്ങളും,

(5) “വിരിഞ്ഞ കുവളപ്പു പോലെയും മറിഞ്ഞ കയൽപോലെയും
തളൻ മാൻകുൻപോലെയും കൂൻ വേൽപോലെയും ശോഭിക്കുന്ന
ലോചനം.”

(6) “ഉദ്യാനത്തിൽ ചൂതലതപോലെയും ചൂതലതയിൽ പൂന്തൊ
ത്തുപോലെയും പൂന്തൊത്തിൽ വണ്ടിൻചാത്തുപോലെയും വണ്ടിൻചാ
ത്തിൽ മാർഗീതിപോലെയും ഇവൃത്തവത്തിലതീവ രാജത്യേഷാ.”

ഇത്യാദി സാധാരണഗദ്യങ്ങളും ലീലാതിലകത്തിൽ ഉദാഹരിച്ചിട്ടു
ണ്ടല്ലോ. വസന്തതിലകാദിവൃത്തനിബദ്ധം മാത്രമേ മണിപ്രവാളമാകൂ
എങ്കിൽ ഇവയൊക്കെയും ഉദാഹരണഭാവമർഹിക്കുന്നതെങ്ങിനെ?

ഇങ്ങിനെ ലീലാതിലകകാരൻ മണിപ്രവാളസ്വരൂപത്തെ
സൂത്രംകൊണ്ടും വൃത്തികൊണ്ടും വ്യക്തമായി വിവരിച്ചു ഉദാഹരണ
പരമ്പരകളെക്കൊണ്ടു മേൽക്കുമേൽ വിശദീകരിച്ചിരുന്നിട്ടും വിപരീത
ഗ്രഹം വെടിയാൻ ഭാവമില്ലെങ്കിൽ വേണ്ട. എന്നാൽ ‘കൈരളി’യുടെ
കൃതിമമല്ലിനാഥനെപ്പോലെ ഇവക വിപരീതഗ്രഹം മുൻനിർത്തി
സ്വതന്ത്രസ്വതന്ത്രമാനികളായി ഉപന്യാസമോ പ്രബന്ധമോ മറ്റോ
നിർമ്മിച്ച ഭാഷയേയും അതിലെ ശാസ്ത്രസരണിയേയും ഭൂഷിപ്പിക്കാതിരുന്നാൽ
കൊള്ളാമായിരുന്നു എന്നുമാത്രം റെപേക്ഷയുണ്ട്. സംസ്കൃത
ഭാഷയിൽ നല്ല വൈയാകരണനാണെങ്കിലും മലയാളിയല്ലാത്ത മല്ലിനാ
ഥന്റെ നാമധേയത്തിൽ മലയാളപദങ്ങളെ സംബന്ധിച്ചു അബദ്ധം

പറയുന്നത് ആക്ഷേപാർഹമല്ലെന്നു സമ്മതിക്കാം. സംസ്കൃതപദങ്ങളെ സംബന്ധിച്ചുള്ള സ്ഥിതി അതല്ല. കൗമുദിയിൽ, “വൃദ്ധാക്ഷഃ” എന്നൊരു സൂത്രവും ‘ശാലീയഃ’ ‘മാലീയഃ’ ഇത്യാദി ഉദാഹരണങ്ങളും കാണുകകൊണ്ട് അതുപോലെ ‘രാഷ്ട്രീയ’ ശബ്ദവും സാധുവാണെന്നു ശാബ്ദികവർത്തനായ മല്ലിനാഥന്റെ പേരും പേറിക്കൊണ്ടു വിധിക്കുന്നതു ക്ഷന്തവ്യമാണോ? ദിവംഗതനായ സാക്ഷാൽ മല്ലിനാഥനു ചിത്രാംഗദന്റെ സ്വഭാവമില്ലാതെ പോയതു ഭാഗ്യംതന്നെ. ശേഷാധികാരത്തിൽ “രാഷ്ട്രാവാദപാരാർദ്ധഭവൗ” എന്ന വിശേഷസൂത്രമുണ്ടായിരിക്കെ, രാഷ്ട്രത്തെ സംബന്ധിച്ചത്, രാഷ്ട്രത്തിൽ ജനിച്ചത്, അതിൽ ഭവിച്ചത് ഇത്യാദി ശേഷാത്മത്തിലൊന്നും ശേഷാധികാരസ്ഥമായ “വൃദ്ധാക്ഷഃ” എന്ന സൂത്രം പ്രവർത്തിക്കയില്ലെന്നു വൈയാകരണനും നല്ല പൗഢ്വാതാവുമായിരുന്ന ഒരാളുടെ പേർ ധരിച്ചുകൊണ്ടുമാത്രമറിയുമോ? കഷ്ടിച്ചു കാവ്യവൃൽപത്തിയുകൊണ്ടു സർവ്വതന്ത്രസ്വതന്ത്രനെന്ന നിലയിൽ ശാസ്ത്രഗ്രന്ഥങ്ങളിൽ കടന്നു കൈകാര്യം ചെയ്യാൻ തുനിയുന്നതു ആപത്താണെന്ന് ഓർമ്മിപ്പിക്കേണ്ടിയിരിക്കുന്നു. ഇതിനെപ്പറ്റി ഇതിലധികം ഈ അവസരത്തിൽ പ്രസ്താവിക്കുന്നില്ല. പ്രകൃതമനുസരിക്കാം.

* “ചന്ദനം കൊണ്ടാ” “ശ്ലോകം ചൊല്ലൂ” ഇത്യാദിയിൽ “ഭാഷാസംസ്കൃതയോഗശ്ച വിദ്യതേ” എന്നു പറഞ്ഞുകൊണ്ടു ലക്ഷണത്തിന്ന് അതിവ്യാപ്തി ആശങ്കിക്കുന്ന ആചാര്യന്റെ അഭിപ്രായത്തിൽ ‘ചന്ദനം’ ‘ശ്ലോകം’ എന്നതുപോലെ “മുഖമണ്ഡപം” എന്നതും വിഭക്ത്യന്തസംസ്കൃതപദമാകുകൊണ്ട് “മുനിൽ കുളിർത്ത—” ഇത്യാദി പദ്യത്തിൽ ഭാഷാസംസ്കൃതയോഗമുള്ളതിനാൽ ഉദാഹരണം യുക്തംതന്നെയാകുന്നു. മറുതള്ളവ കേവലം ഭാഷാമയങ്ങളാണെങ്കിലും മണിപ്രവാളഗ്രന്ഥങ്ങളിൽ ഉള്ളവയാകുകൊണ്ടായിരിക്കണം ഉദാഹരിച്ചിരിക്കുന്നത്. ‘ചന്ദനം കൊണ്ടാ’ എന്നവാക്യത്തിനെ സംബന്ധിച്ചു പ്രതിപാദിച്ചപ്രകാരം സംസ്കൃതയോഗവും പൂർ്വാപരസാഹചര്യത്താൽ സുഖചമാണല്ലോ? അല്ലാത്തപക്ഷം, മണിപ്രവാളമെന്നു സർവ്വസമ്മതമായ ഉണ്ണുനീലിസന്ദേശം, രാമായണനൈഷധാഭിചന്ദ്രക്കുടും, ചന്ദ്രോത്സവം, ശ്രീകൃഷ്ണചരിതം മുതലായവയൊന്നും മണിപ്രവാളകാവ്യമല്ലെന്നാവും. അഥവാ, അവയിലെ കേവലം സംസ്കൃതവും കേവലം

മലയാളവുമായ അസംബന്ധം പദ്യങ്ങളും ഗദ്യങ്ങളും മണിപ്രവാളരൂപം മർഹിക്കാത്തതായാൽ അവയുടെ നിബന്ധന അസംബന്ധമാണെന്നും ഭാഷാസാഹിത്യത്തിൽ ശരിയായൊരു മണിപ്രവാളഗ്രന്ഥമില്ലെന്നും സമ്മതിക്കേണ്ടിവരും.

* “കുറുത്തുമല്ലുന്നിറമെങ്കിലേററം
വെളുത്തുമല്ല മുമ്പുപാഞ്ഞുമില്ല,
വെറുപ്പുമാകാ പടവാർത്ത കേട്ടാൽ
ഒരുത്തി പോന്നുളവളാകിലോ താൻ.”

എന്ന പദ്യം ഒറ്റശ്ലോകമാകയാലോ അഥവാ, പൂർണ്ണപദപദ്യങ്ങളും ഇതേതരത്തിലുള്ളവയാകയാലോ സാഹചര്യം വഴിക്കു സംസ്കൃതയോഗം പ്രതിപാദിക്കാൻ നിവൃത്തിയില്ലായ്മയാലായിരിക്കണം പ്രകൃതപദ്യം വാസ്തവത്തിൽ മണിപ്രവാളമല്ലെന്നും താദൃശ്യവഹാരം ഔപചാരികം മാത്രമാണെന്നും ആചാര്യൻ സമർത്ഥിച്ചിരിക്കുന്നത്.

ഇത്രയുകൊണ്ട്, ഈവക ഉദാഹരണങ്ങളേയോ മുൻപറഞ്ഞ വിശേഷണവൈശിഷ്ട്യത്തേയോ ആധാരമാക്കി വസന്തതിലകാദി സംസ്കൃതവൃത്തനിബദ്ധമായ ഭാഷാവാങ്മയം മണിപ്രവാളമാകുമെന്നോ അങ്ങിനെയുള്ള തുമാത്രമേ മണിപ്രവാളമാകൂ എന്നോ വിചാരിക്കുന്നത് അബദ്ധമാണെന്നും, നേരേമറിച്ചു സാഹചര്യവ്യത്യാസവർജ്ജകമായ ഭാഷാ സംസ്കൃതയോഗം പദ്യരൂപമോ ഗദ്യരൂപമോ ഉഭയരൂപമോ ഏതായാലും മണിപ്രവാളം തന്നെയാണെന്നും സിദ്ധിക്കുന്നതിനാൽ ഈ വിചാരത്തെ ഇനിയും ഭീർഘിപ്പിക്കുന്നില്ല.

ലീലാതിലകകാരന്റെ കാലത്തു് മണിപ്രവാളമെന്നും പാടെന്നും രണ്ടുവിധത്തിൽമാത്രം വിഭാഗിക്കത്തക്കനിലയിൽ ആയിരുന്നു ഭാഷാസാഹിത്യം വർത്തിച്ചിരുന്നത്. അതിൽ ഭാഷയും വിഭക്ത്യന്ത സംസ്കൃതവും കലർന്നിട്ടുള്ള സാഹിത്യം മണിപ്രവാളവും ഭൂമിഡാക്ഷര സമാഗ്നായം മാത്രമുപയോഗിച്ചു് എതുക, മോന എന്നിവയോടുകൂടി ദ്രാവിഡവൃത്തത്തിൽ രചിക്കപ്പെട്ടതു പാട്ടും ആകുന്നു. ഈ രണ്ടുതരത്തിലല്ലാതെ മൂന്നാമതൊരുപ്രഭേദത്തിന്നു അക്കാലത്തു സാഹിത്യമായി ഗണിക്കത്തക്ക അർഹതയോ പ്രസിദ്ധിയോ ഇല്ലായ്മയാലായിരിക്കണം ആചാര്യൻ അത്രമാത്രംകൊണ്ടു തൃപ്തിപ്പെട്ടിരിക്കുന്നത്. വികൃതങ്ങളെ

ളായ സംസ്കൃതീകൃതപദങ്ങളെ സംസ്കൃതപദങ്ങൾക്കു സമാനയോഗക്ഷേമങ്ങളായി ഗണിച്ചു മണിപ്രവാളത്തിൽ ആദരിക്കുന്ന ആചാര്യൻ തമിരപദങ്ങൾക്കു മണിപ്രവാളഘടകത്വം അനുവദിക്കുന്നില്ല.

“നാടിഴന്തു നഗരഞ്ചപാഡഡവാ
വീടിഴന്തു വിമതാക്ഷലീലയാ.”

എന്നീവിധത്തിൽ തമിരപേർന്നിട്ടുള്ള ചില പദ്യങ്ങൾ നന്നേ ഒല്പമോയിട്ടെയില്ലാ അക്കാലത്തുണ്ടായിരിക്കാമെങ്കിലും ആ വക പദ്യങ്ങൾ കർണാടകമോ തെലുങ്കോ മറോറാ കലത്തി നിർമ്മിക്കപ്പെട്ടവയെന്നു പോലെ മണിപ്രവാളമെന്നല്ല സാഹിത്യമേ ആവുകയില്ലെന്നാണ് ആചാര്യന്റെ അഭിപ്രായം. “യദി വാ സ്വയം വാന്യേന വാ വിരചിതം കിഞ്ചിത് പദ്യം പ്രദർശ്യതേ തർഹി തന്മിത്രം സ്വാൽ “അപ്പം തുപ്പം പതവിയ പഴം—” ഇതിവൽ” എന്നു പറഞ്ഞിരിക്കുന്നതു നോക്കുക. “തുപ്പം” എന്നതു ‘നെയ്യ്’ എന്ന അർത്ഥത്തിലുള്ള കർണാടകപദമാണെന്ന് ഓർമ്മിപ്പിച്ചുകൊള്ളൂ. ‘മിത്രം’ എന്നതുകൊണ്ടു ത്യാജ്യതയെ ആണു കാണിച്ചിരിക്കുന്നത്. അല്ലാതെ സാഹിത്യത്തിൽ മിത്രമെന്നൊരു വകഭേദം ആചാര്യന് അഭിപ്രേതമാണെന്നു വിചാരിച്ചുകൂടാ. അല്ലാത്തപക്ഷം പാട്ടിന്നു പറഞ്ഞപോലെ അതിന്നും അദ്ദേഹം ലക്ഷണം നിദ്ദേശിക്കുമായിരുന്നു. എന്നാൽ, “കറത്തുമല്ലുന്നിറം” എന്നീവിധത്തിൽ കേവലഭാഷാമയങ്ങളായ പദ്യങ്ങളെ അതുപോലെ തീരെ നിന്ദ്യങ്ങളായി അദ്ദേഹം കരുതുന്നില്ല. ആവകയ്ക്കു പ്രത്യേകം ഒരു സാഹിത്യപ്രഭേദമായി ഗണിക്കത്തക്ക പ്രാബല്യവും ബാഹുല്യവും അക്കാലത്ത് ഇല്ലാത്തതിനാലായിരിക്കണം പ്രത്യേകം ഒരു വകഭേദമായി ആചാര്യൻ ഗണിക്കാതിരുന്നത്. പക്ഷേ, പാട്ടിന്റേയും മണിപ്രവാളത്തിന്റേയും ലക്ഷണം ഘടിക്കാത്ത—അതായത്, സംസ്കൃതാക്ഷരങ്ങൾ ഉപയോഗിച്ചിട്ടുള്ളതും ഭാഷമാത്രമായിട്ടുള്ളതുമായ ചില പാട്ടുകൾ അക്കാലത്തും ഉണ്ടായിരിക്കാനിടയുണ്ടെങ്കിലും ആ വകയൊക്കെയും ഗ്രന്ഥരൂപത്തിൽ ഏഴുതിവെക്കാതെ പാടിക്കേട്ടു പഠിച്ചുവരുന്ന വയാകകൊണ്ടു സാഹിത്യഭാവം തന്നെ അർഹിക്കുന്നില്ലെന്നായിരിക്കാം ലീലാതിലകകാരന്റെ അഭിപ്രായം. അല്ലെങ്കിൽ ഭാഷാമയമായ വാങ്മയത്തെ ശുദ്ധമെന്ന സാഹിത്യപ്രഭേദമായി അദ്ദേഹം നിർദ്ദേശിക്കുമായിരുന്നു.

ഏതായാലും ഇന്നത്തേ സ്ഥിതിക്ക് ഭാഷാസാഹിത്യത്തെ ശുദ്ധമെന്നും മണിപ്രവാളമെന്നും പാട്ടെന്നും മൂന്നായി വിഭാഗിക്കുകയാണുചിതം. ശുദ്ധമായൊരുഭാഷ നമുക്കില്ലെന്നുവരുന്നതു യുക്തമല്ലല്ലോ. അതുകൊണ്ട്, പ്രായേണ ഇന്നത്തെ കൃതികൾ, വടക്കൻ പാട്ടു മുതലായവ ശുദ്ധസാഹിത്യവും, ചമ്പുക്കൾ ആട്ടക്കഥകൾ അദ്ധ്യാത്മരാമായണം മുതലായവ മണിപ്രവാളസാഹിത്യവും, രാമചരിതം മുതലായവ പാട്ടുസാഹിത്യവുമായി ഗണിക്കാമെന്നാണ് ഏനിക്കു തോന്നുന്നത്. തൃതീയാന്തം പഞ്ചമ്യന്തം സപ്തമ്യന്തം അപൂർവ്വം ഏനിക്കിനെ സ്വപ്നം ചില സംസ്കൃതപദങ്ങൾ ഒഴുട്ടുമായി ഉണ്ടായിരിക്കിലും ശുദ്ധതയ്ക്കു കുറവില്ലെന്ന വിചാരിക്കേണമെന്നേയുള്ളൂ ; സാഹിത്യവിഭാഗം സാധിഷ്ഠമാകും.

പി. കൃഷ്ണൻ നായർ.

VYAVAHĀRAŚĪROMAṆI

OF

NĀRĀYAṆA

[A Pupil of Vijñāneśvara]

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PREFACE

The Vyavahāraśiromaṇi of Nārāyaṇa is a short but important treatise on the judicial law of the ancient Hindus. The authoritativeness of the work may be inferred from the fact that the author was a pupil of Vijñāneśvara, the author of the Mitākṣarā, the famous commentary on the Yājñavalkya smṛti. Nārāyaṇa styles himself as a pupil of Vijñāneśvara in the colophon which reads thus :—

इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरचरणारविन्दनिषेविनारायणकृतौ¹

In the body of the work he refers to himself as the pupil of the author of the Mitākṣarā. He says :—

मिताक्षरायामस्मद्गुरुचरणैरपि इयमेव व्युत्पत्तिर्दृशिता²

In another place he says

मतान्तराणि तु “पत्नी दुहितरः” इत्येतद्व्याख्यानावसरे मिताक्षराया-
मस्मद्गुरुचरणैरेव पराकृतानीति नेह पराक्रियन्ते³

The date of Vijñāneśvara is generally known to be the latter half of the 11th century A.D. He wrote the Mitākṣarā when Vikramāditya was ruling at Kalyāṇ. Vikramārka referred to by Vijñāneśvara is evidently the Western Cālukya king, Vikramāditya or Kalyan, a city, now in the Nizam's Dominions. Though it is not known which Vikramārka is referred to as the patron of Vijñāneśvara, it is possible to conjecture that it should have been Vikramāditya VI, who ruled from 1076-1127 A.D. The earliest writer to mention Vijñāneśvara is Lakṣmidhara, the author of the Kalpataru. It may be mentioned in the passing that neither Aparārka nor Vijñāneśvara mention the name of the other, though, as Mr. Kane thinks, Aparārka might have known Vijñāneśvara. Perhaps Aparārka did not mention Vijñāneśvara because the latter had not attained the eminence

1. See p. 8, etc.
2. See p. 5.
3. See p. 56.

PREFACE (Contd.)

which became his in subsequent years. Aparārka wrote his commentary in the early decades of the 12th century and Vijñāneśvara must have been his contemporary or only slightly older. Vijñāneśvara must have written the Mitākṣarā in the latter part of the 11th century. Nārāyaṇa, his pupil must have lived about the same time or a few years later.

It is really unfortunate that this work should break off in the middle of the most interesting section—Dāyabhāga. The only copy of the work available (R. 2750) is deposited in the Government Oriental Manuscripts Library, Madras and the present edition is based on that manuscript.

The following is the list of works and authors mentioned in the available portion of this work :—

Āṅgiras, 47.

Āpastamba, 33, 50.

Atri, 36.

Bharadvāja, 32.

Bṛhaspati 3, 6, 10, 13, 14, 17, 18, 21, 22, 23, 25, 26, 27, 30,
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55, 56.

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Manu Vṛddha, 55.

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38, 39, 40, 42, 44, 46, 49, 50.

Pitāmaha, 14.

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अभ्युपेत्यशुश्रूषा

बृहस्पतिः [नारदः]—

“ अभ्युपेत्य तु शुश्रूषां यस्तां न प्रतिपद्यते ।
अशुश्रूषाभ्युपेत्यैतद्विवादपदमुच्यते¹ ॥” इति ।

नारदः—

“ शुश्रूषकः पञ्चविधः शास्त्रदृष्टो मनीषिभिः ।
चतुर्विधः कर्मकरः शेषा दासास्त्रिपञ्चकाः ॥
शिष्यान्तेवासिभृतकाः चतुर्थस्त्वधिकर्मकृत् ।
एते कर्मकरा ज्ञेया दासास्तु गृहजादयः² ॥”

आचार्यसन्निधौ त्रयोधर्मशास्त्रादिकाध्ययनं कुर्वन् यः शुश्रूषां करोति स शिष्यः;
शिल्पनृत्ताद्यभ्यासं कुर्वन् गुरोर्गृहे यो वसति सोऽन्तेवासी । अधिकर्मकृत्लक्षणं नारदे-
नोक्तम्—

“ अर्थे अधिकृतो यः स्यात् कुटुम्बस्य तथोपरि ।
सोऽधिकर्मकरो ज्ञेयः स च कौटुम्बिकः स्मृतः³ ॥” इति ।

“ भृतको वेतनग्राही पक्षमासर्तुवत्सरे⁴ ।
शुभकर्मकरा ह्येते चत्वारः समुदाहृताः⁵ ॥

जघन्यकर्मभाजस्तु शेषा दासाः प्रकीर्तिताः ।”

“ कर्माणि द्विविधं प्रोक्तं शुभं चाशुभमेव च⁶ ॥

1. Nārada, 141.

2. Nārada, 141.

3. Nārada, 146.

4. This ardha is not found in Nārada.

5. Nārada, 146.

6. Nārada, 141-142.

अशुभं दासकर्मोक्तं शुभं धर्मकृतां स्मृतम् ।
 गृहद्वारा [शुचि]स्थानरथोपस्करशोधनम् ॥
 गृहाङ्गस्पर्शनोच्छिष्टविण्मूत्रग्रहणोज्जनम् ।
 इष्टतः स्वामिनश्चाङ्गैरुपस्थानमथान्ततः ॥
 अशुभं कर्म विज्ञेयं शुभमन्यदतः परम् ।”
 “¹गृहजातस्तथा क्रीतो लब्धो दायादुपागतः ॥
 अनाकालभृतस्तद्वदाहितः स्वामिना च यः ।
 मोक्षितो महतश्चर्णाद्युद्धप्राप्तपणे जितः ॥
 तवाहमित्युपगतः प्रव्रज्यावसितः कृतः ।
 भक्तदासश्च विज्ञेयः तथैव वडजाभृतः ॥
 अशुभं कर्म कर्तारो दासाः पञ्चदश स्मृताः ॥”

अनाकालभृतो दुर्भिक्षपोषितः । वडजाभृतः दासीपोषितः । निगदव्याख्यान-
 मन्यत् । अत्रिः—

“ ऋणं तु सोदयं दत्त्वा ऋणे दास्याद्विमुच्यते² ।
 अभ्युपेत्य तु शुश्रूषां न कुर्वन्ति तु ते यदि ॥
 प्रतिशीर्षप्रदानेन मुच्येरंस्तुल्यकर्मणा ॥”

शुश्रूषामभ्युपगत्य पश्चात्कर्तुं नेच्छन्ति चेत् स्वसदृशं कर्मकर्तारं स्वामिने
 कञ्चिद्दत्त्वा दास्यान्मुच्यन्ते, न त्वन्यथा इति ॥

इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरयोगिचरणारविन्दनिषेविनो
 नारायणस्य कृतौ व्यवहारशिरमणौ अभ्युपेत्यशुश्रूषा नाम
 व्यवहारपदम्

1. Nārada, 147. The readings differ considerably.
2. This ardha alone is found in Nārada, 148.

वेतनापाकरणम्

इदानीं क्रमप्राप्तवेतनानपाकर्मोच्यते । नारदः—

“ भृत्यानां वेतनस्योक्तो दानादानविधिक्रमः ।

वेतनस्यानपाकर्म तद्विवादपदं स्मृतम्¹ ॥”

वेतनं कर्ममूल्यम् ।

“ भृत्याय वेतनं दद्यात् कर्मणश्च यथा क्रमम् ।

आदौ मध्येऽवसाने च कर्मणो यद्विनिश्चितम्² ॥”

‘ तुभ्यमिदं दास्यामि ’ इति यद्वेतनं परिमाणतो निश्चितं तद्विभज्य कर्मणा-
मादिमध्यावसानेषु दद्यादित्यर्थः ।

“ भृतोऽनार्तो न कुर्याच्चेत् स्वाम्युक्तं कर्म गर्वितः ।

स दण्ड्यः कृष्णलान्छान्[ष्टौ] अदेयं चास्य वेतनम्³ ॥”

भृत्यः स्वयमनार्तः स्वस्थः सन् स्वामिना आज्ञापितं कर्म धनादिना मतो न
करोति चेत् सोऽष्टौ कृष्णलान् दण्ड्यः । अस्य भृत्यस्य वेतनमपि न देयम् ।

मनुः—

“ आर्तस्तु कुर्यात् स्वस्थस्सन् यथाभाषितमादितः ।

स दीर्घस्यापि कालस्य लभेतैवास्य वेतनम्⁴ ॥”

इदानीमार्तः आदौ स्वस्थतादशायां कर्म कुर्वाणश्चेत् पश्चाद्भूयांसं कालं अस्व-
स्थत्वेऽपि तावत्कालपरिमितं स्ववेतनं लभते ॥

इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरयोगिचरणारविन्दनिषेविनो

नारायणस्य कृतौ व्यवहारशिरोमणौ वेतनापाकरणं नाम

विवादपदं समाप्तम्

1. Nārada, 151.

2. Nārada, 151.

3. Manu, VIII, 215. The reading differs.

4. Manu, VIII, 216.

अस्वामिविक्रयः

इदानीमस्वामिविक्रयाख्यं विवादपदमुच्यते । नारदः—

“ निक्षिप्तं वा परद्रव्यं नष्टं लब्ध्वापहत्य वा ।
विक्रीयतेऽसमक्षं सद्विज्ञेयोऽस्वामिविक्रयः^१ ॥
स्वं लभेतान्यविक्रोतं क्रेतुर्दोषे प्रकाशिते^२ ।
द्रव्यमस्वामिविक्रीतं द्रव्यस्वामी तदाप्नुयात् ॥”

बृहस्पतिः—

“ मूले समाहृते क्रेता नाभियोज्यः कथञ्चन ।
मूलेन सहवादस्तु स्वामिनो^३ हि विधीयते ॥
मूलानयनकालं च दद्यात्क्रेत्रे हि कञ्चन ।
असौ देशान्तरगतः तदागमनहेतवे ॥
संख्यया योजनानां तु कालो देयो मनीषिभिः ।
आहर्तुं चेन्न शक्नोति मूलं तस्य कदाचन ॥
दापयित्वा क्रयं दण्ड्यः चोरवत्पुरुषाधमः ॥”

मूलं द्रव्यविक्रेतारं पुरुषमानेतुं कालो योजनप्रमाणेन देयः । न चेन्मूल-
माहर्तुं शक्नोति तत्क्रयं दाप्यः । चोरदण्डेन दण्ड्यश्च । मूलाभावेन तत्रैव चौर्यपर्यव-
सानात् ॥

इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरयोगिचरणारविन्दनिषेविनो

नारायणस्य कृतो व्यवहारशिरोमणौ अस्वामिविक्रयो नाम

व्यवहारपदम्

1. Nārada, 155.

2. This ardha alone is found in Yāj. II, 168a.

This and the next ardhas are not found in Nārada.

3. Vijnāneśvara on Yāj. II, 170 reads नाष्टिकस्य Vij. cites only this

विक्रीयासंप्रदानम्

इदानीं विक्रीयासंप्रदानं नाम विवाद[विवादपद]मुच्यते । नारदः¹—

“ विक्रीय पण्यं मूल्येन क्रेतुर्यो न प्रयच्छति ।

स्थावरं स क्षयं प्राप्यो जङ्गमं स क्रियाफलम्² ॥”

मूल्यं ग्रहीता क्रेतुः पण्यं न ददति तावत्कालं गृहीतवस्त्रादेः भुज्यमानस्य यः क्षयः तावद्दाप्यः, क्षयस्य दातुमशक्यत्वात् अनुगुणं द्रव्यः प्राप्यः । जङ्गमस्य द्विपदां चतुष्पदां च तत्तत्कर्मनिमित्तमूल्यं दाप्यः । तच्च मूल्यधर्माच्चेदपहीयते तदा सोदयं पण्यमाहरेत् । “ अर्धाच्चेदपहीयेत सोदयं पण्यमाहरेत्³ ” इति स्मरणात् । याज्ञ-
वल्क्यः—

“ विक्रीतमपि विक्रेयं पूर्वक्रेतर्यगृह्णति ।

हानिश्चेत् क्रेतृदोषेण क्रेतुरेव हि सा भवेत्⁴ ॥”

विक्रीतमपि पूर्वक्रेतरि अगृह्णति सति विक्रेयं विक्रेयावस्थापन्नं नश्यति चेत् स नाशः क्रेतर्येव पतेत् ॥

इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरयोगिचरणारविन्दनिषेविनो

नारायणस्य कृतौ व्यवहारशिरोमणौ विक्रीयासंप्रदानं नाम

विवादपदम्

1. There is perhaps some omission here. The verse of Nārada
विक्रीय पण्यं मूल्येन क्रेत्रे यज्ञ प्रदीयते ।
विक्रीयासंप्रदानं तद्विवादपदमुच्यते ॥
probably found a place here.

2. Nārada, 157.

3. Nārada, 158.

4. Y&J. II, 255.

क्रीत्वानुशयः

अथ क्रमप्राप्तः क्रीत्वानुशय उच्यते ।

“ क्रीत्वा मूल्येन यः पण्यं क्रेता न बहु मन्यते ।

क्रीत्वानुशय इत्येतद्विवादपदमुच्यते¹ ॥”

विक्रेयानाह मनुः—

“ नान्यदन्येन संसृष्टं रूपं विक्रयमर्हति ।

न चावद्यं न च न्यूनं न दूरे न तिरोहितम्² ॥”

अथ क्रीतनिवृत्तिं नारद आह—

“ क्रीत्वा मूल्येन यः पण्यं दुष्कृतं[दुष्क्रीतं] मन्यते क्रयी ।

विक्रेतुः प्रतिदेयं तत् तस्मिन्नेवाहि दीक्षितम्[ह्यविक्षितम्] ॥

द्वितीयेऽहि ददत् क्रेता मूल्याद्विंशंशमाहरेत् ।

द्विगुणं तत्तृतीयेऽहि परत्र क्रेतुरेव तत्³ ॥”

वस्तुभेदेन कालपरीक्षणं नारद आह—

“ त्र्यहं गोप्यं [त्र्यहादोह्यं] प्रती[परी]क्षेत पञ्चाहं [हात्] बाह्यमेव तु

मुक्तावस्त्रप्रवालानां सप्ताहं स्यात्प्रतीक्षणम् [परीक्षणम्]⁴ ॥”

1. Nārada, 160.

2. Manu, VIII, 203.

3. Nārada, 160.

4. Nārada, 160.

याज्ञवल्क्य :—

“ क्षयं वृद्धिं च वणिजां [जा] पण्यानां तु [ण्यानाम] विजानता ।

क्रीत्वा नानुशयः कार्यः कुर्वन् षड्भागदण्डभाक्¹ ॥”

“ मूल्यात्स्वल्पप्रदानेऽपि क्रयवृद्धिः कृता भवेत् ।

चक्रवृद्ध्या प्रदातव्यं शिष्टं तत्समयाहते² ॥”

एतावता समयेन दास्यामीति समयादनन्तरं याच्यमानमदत्तं चक्रवृद्ध्या
वर्धते ॥

इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरयोगिचरणारविन्दनिषेविनो

नारायणस्य कृतौ व्यवहारशिरोमणौ क्रीत्वानुशयो नाम

विवादपदम्

1. Yāj. II, 258.

2. Kātyāyana, 712.

समयानपाकरणम्

अथ समयस्यानपाकर्माख्यं विवादपदमुच्यते । तत्र नारदः—

“ पाषण्डनैगमादीनां संकेतः समयः स्मृतः ।
समयस्यानपाकर्म तद्विवादपदं स्मृतम्¹ ॥”

बृहस्पतिः—

“ ग्रामश्रेणिगणानां च संकेतः समयक्रिया ।
बाधकार्ये तु सा कार्या धर्मकार्ये तथैव च ॥
द्वौ त्रयः पञ्च वा कार्याः समूहहितवादिनः ।
कर्तव्यं वचनं तेषां ग्रामश्रेणिगणादिभिः² ॥
सभाप्रपादेवगृहतटाकारामसंस्कृतिः ।
तथानाथदरिद्राणां संस्कारो यजनक्रिया ॥
³कुलान्वयविरोधश्चकार्यमस्माभिरंशतः ।
यत्रैतल्लिखितं पत्रे दृश्य[धर्म्या] सा समयक्रिया ॥”

अथ समयक्रियाव्यतिक्रमे दण्डमाह बृहस्पतिः—

“ ⁴पालनीया समस्तैस्तु⁵ यः समर्थो विशां चरेत्⁶ ।

1. Nārada, 163. Readings differ.

2. Both in V. M. (Vyava. 332) and S. C. Vyava. 522 this verse is not found, but another is substituted in its place. This verse is attributed to Brhaspati in S.C., 526 but in the order given above.

3. S.C. कुलायनं निरो
V.M. कुलायनं निरो

4. This extract from Brhaspati is in continuation with the former. See S.C. 522.

5. V. M. तैः

6. V. M. विसंवदेत्

स गृहा[सर्वस्वह]रणं दण्डत्सस्य[ण्डस्तस्य] निर्वापणं [निर्वासनं] पुरात्॥

¹तस्य चैवमुपेक्षा वा यः कश्चित्कुरुते नरः ।

चतुस्सुवर्णषणिष्कं² तस्य दण्डो विधीयते ॥”

याज्ञवल्क्यः—

“ गणद्रव्यं हरेद्यस्तु संविदं यस्तु³ लङ्घयेत् ।

सर्वस्वहरणं कृत्वा तं राष्ट्राद्विप्रवासयेत्⁴ ॥”

इति श्रोमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरयोगिचरणारविन्दनिषेविनो

नारायणस्य कृतौ व्यवहारशिरोमणौ समायनपाकरणं नाम

विवादपदम्

1. V. M. Vyava. 336, reads तत्र मेदमुपेक्षां वा

2. V. M. निष्काः

3. लङ्घयेच्च यः is the reading in the printed Yāj.

4. Yāj. II, 187.

सीमाविवादः

अथ सीमाविवादः कथ्यते । नारदः—

“ ध्वजिनी मत्सिनी चैव नैधानी भयवर्जिता ।

राजशासननीता च सीमा पञ्चविधा स्मृता¹ ॥”

सीमा क्षेत्रादिमर्यादा । सा पुनश्चतुर्विधा—जनपदसीमा, [ग्रामसीमा²], क्षेत्र-
सीमा, गृहसीमा चेति । वृक्षलिङ्गान्विता सीमा ध्वजिनीत्युच्यते, वृक्षाणां प्रकाशकत्वेन
ध्वजतुल्यत्वात् । जललिङ्गान्विता मत्सिनी, मत्स्यशब्दस्य स्वाधारजललक्षकत्वात् ।
सुरालयादिलिङ्गान्विता नैधानी । भयवर्जिता अर्थिप्रत्यर्थिपरस्परसंप्रतिपन्ना । राज-
शासननीता ज्ञातचिह्नाभावे राजेच्छया निर्मिता । बृहस्पतिः—

“ आगमं च प्रमाणं च भोगकालं च नाम च ।

भूभागलक्षणं चैव ये विदुस्तत्र साक्षिणः ॥

तानेव चाश्रयेद्राजो तैर्यः पन्थाः प्रदर्श्यते ॥”

साक्ष्यभावे तु दिव्यविधिः । तथा च स्मर्यते—

“ सीमाविवादे संपन्ने स्नात्वा चैवार्द्रवल्लभृत् ।

लम्बमानार्द्रिकेशश्च एकाक्षिण्यञ्जनान्वितः ॥

तिलकं च ललाटार्धे हरिद्राकल्पितं दधत् ।

एककर्णे च ताटङ्गमेकपाद उपानहम् ॥

अपक्वे चैव मृत्पात्रे अग्निमिध्वा च तं दधत् ।

सत्रीहितृणवस्त्रं च अग्न्याधारं च कल्पयेत् ॥

1. This is not found in Jolly's edition (Apa., II, 150), V. M. Vyava.
354 also attributes this to Nārada.

2. The word within brackets is omitted in the original.

शिरस्याधायैवमग्निं गच्छन्सीमाविभेदकः ।

एकहस्ते चार्थकुम्भमपक्वं जलपूरितम् ॥

उद्धृत्य दक्षिणं बाहुं लोकपाला वसुन्धरे ।

सत्यं सत्यं मदोया भूरियं नो चेत्ससन्ततिः ॥

अहं प्रणाशमायामि एकविंशद्दिनान्तरे ।

एवं ब्रुवन्निर्णेता शनैर्गच्छेत्पदान्तरम् ॥

गत्वा दश पदान्येवं न पश्चादवलोक्य च ।

विभेदनं ततः कुर्यात् शिलया वा मृदापि वा ॥

एवंभूतश्च सीमान्तं साधयेच्च विभेदकः ॥”

इति श्रीमत्परमहंसपरित्राजकाचार्यश्रोविज्ञानेश्वरयोगिचरणारविन्दनिपेविनो

नारायणस्य कृतौ व्यवहारशिरोमणौ सीमापरिच्छेदो नाम

व्यवहारपदम्

—

स्त्रीपुंससंबन्धः

अथ स्त्रीपुंसयोगाख्यं विवादपदमुच्यते । नारदः—

“ विवाहादिविधिः स्त्रीणां यत्र पुंसां प्रकीर्त्यते ।
स्त्रीपुंसयोग इत्येवं विवादपदमुच्यते¹ ॥” इति ।

शङ्खः—

“ ब्राह्मणक्षत्रियविशां शूद्राणां च परिग्रहे ।
सजातिः श्रेयसी भार्या सजातिश्च पतिः स्त्रियः ॥”

याज्ञवल्क्यः—

“ पञ्चमात्सप्तमादूर्ध्वं मातृतः पितृतस्तथा ।
दशपूरुषविख्यातात् श्रोत्रियाणां महाकुलात्² ॥” इति ॥

काश्यपः—

“ सप्त पौनर्भवाः कन्या वर्जनीयाः कुलाधमाः ।
वाचा दत्ता मनोदत्ता कृतकौतुकमङ्गला ॥
अग्निं परिगता या च या च पाणिगृहोतिका ।
उदकस्पर्शिता या च पुनर्भूप्रसवा च या ॥
इत्येताः कश्यपेनोक्ता दहन्ति कुलमग्निवत् ।
प्ररोहे वह्निना दग्धः पादपः सुचिरादपि ॥
न तु पौनर्भवा दग्धं कुलं तस्य प्ररोहति ।
प्रदाय शुल्कं गच्छेद्यः कन्यायाः स्त्रीधनं तथा ॥

1. Nārada, 173. The readings differ.

2. Yāj. I, 53b and 54a.

धार्या सा वर्षमेकं तु देयान्यस्मै विधानतः ।

अथ प्रवृत्तिरागच्छेत् प्रतीक्षेत समात्रयम् ॥

अत ऊर्ध्वं प्रदातव्या कन्यान्यस्मै यथेच्छया ।

बलाच्चेत्प्रहृता कन्या मन्त्रैर्यदि न संस्कृता ॥

अन्यस्मै सा पुनर्देया यथा कन्या तथैव सा¹ ॥”

अङ्गिराः—

“ मृते भर्तरि या नारी समारोहेद्धुताशनम् ।

सारुन्धतीसमा भर्त्रा स्वर्गलोके महीयते ॥” इति ।

अत्र **विष्णुः—**“ मृते भर्तरि ब्रह्मचर्यम् । तथान्वारोहणं वा² ” इति ॥

अथ स्त्रीसंग्रहणं **बृहस्पतिराह—**

“ पापमूलं संग्रहणं त्रिप्रकारं निबोधत ।

बलोपधिकृते द्वे तु तृतीयमनुरागजम् ॥

³तत्पुनस्त्रिविधं प्रोक्तं प्रथमं मध्यमोत्तमम् ।

अनिच्छन्त्या यत्क्रियते मत्तोन्मत्तप्रमत्तया ॥

प्रलपन्त्या च रहसि बलात्कारकृतं तु तत् ।

छन्नना गृहमानीय दत्त्वा तस्याश्च भेषजम् ॥

संयोगः क्रियते यस्याः तच्चोपधिकृतं भवेत् ।

अन्योन्यचक्षूरागेण दूतसंप्रेषितेन वा ॥

कृपया वार्थलाभेन ज्ञेयं तदनुरागजम् ।

⁴अपाङ्गप्रेक्षणं हास्यं दूतीसंप्रेषणं तथा ॥

1. Journal of Oriental Research, Madras, Vol. XIII, 280.

2. Viṣṇu XXV, 14.

3. In the citation in P.M. Vyava. (p. 316) and V.M. Vyava. 397 this ardha is not in order here. But it is in order in Apa. 854. See P.M. and V.M. for differences in reading. In P.M. this ardha is read before अपाङ्गप्रेक्षणं

4. This and the following lines are common to Vyāsa and Bṛhaspati. See V.M.

स्पर्शो भूषणवस्त्राणां प्रथमः संग्रहः स्मृतः ।
 प्रेषणं गन्धमाल्यानां फलमद्यान्नवाससाम् ॥
 संभाषणं च रहसि मध्यमं संग्रहं विदुः ।
 एकशय्यासनं क्रीडा चुम्बनालिङ्गने तथा ॥
 एतत्संग्रहणं प्रोक्तमुत्तमं शास्त्रवेदिभिः ॥”

याज्ञवल्क्यः[?]-

“¹परदाराभिर्भर्तुः तु प्रवृत्तान् नृन् महीपतिः ।
 उद्वेजनकरैर्दण्डैः चिह्नयित्वा प्रवासयेत् ॥”
²सजातावुत्तमो दण्ड आनुलोम्ये तु मध्यमः ।
 प्रातिलोम्ये वधः पुंसां स्त्रियाणां नासादिकर्तनम् ॥”
³माता मातृष्वसा श्वश्रूमातुलानी पितृष्वसा ।
 पितृव्यपत्नी शिष्यस्त्री भगिनी तत्सखी स्नुषा ॥
 दुहिताचार्यभार्या च सगोत्रा शरणागता ।
 राज्ञी प्रव्रजिता साध्वी धात्री वर्णोत्तमा च या ॥
 आसामन्यतमां गत्वा गुरुतरुपग उच्यते ।
 शिश्नस्योत्कर्तनादत्र नान्यो दण्डो विधीयते ॥”
⁴“इत्थं हि सर्ववर्णानां पश्यन्तो धर्ममुत्तमम् ।
 यतन्ते रक्षितुं भार्या भर्तारो दुर्बला अपि ॥
 स्वप्रसूतिं चरित्रं च कुलमात्मानमेव च ।
 स्वं च धर्मं प्रयत्नेन जायां रक्षन् हि रक्षति ॥”

इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीविज्ञानेश्वरयोगिचरणारविन्दनिषेवितो
 नारायणस्य कृतौ व्यवहारशिरोमणौ स्त्रीपुंससंबन्धाख्यं
 विवादपदम्

1. This verse is found in Manu, VIII, 352.
2. This is found in Yāj. II, 286.
3. This and the following two verses are found in Nārada, 182.
4. Manu, IX, 6 and 7.

दायविभागः

अथ दायविभागाख्यं विवादपदमुच्यते । तत्र नारदः—

“¹विभागोऽर्थस्य पित्र्यस्य तनयैर्यः प्रकल्प्यते ।

दायभाग इति प्रोक्तं व्यवहारपदं बुधैः ॥”

“²पितृद्वारागतं द्रव्यं मातृद्वारागतं च यत् ।

कथितं दायशब्देन तद्विभागो मयोच्यते ॥”

याज्ञवल्क्यः—

“³विभागं चेत्पिता कुर्यादिच्छया विभजेत्सुतान् ।

ज्येष्ठं वा श्रेष्ठभागेन सर्वदा स्युः समांशिनः ॥”

नारदः—

“⁴अत ऊर्ध्वं पितुः पुत्रा विभजेरन् धनं समम् ।

मातुर्निवृत्ते रजसि पितर्युपरतस्पृहे ॥

निवृत्ते चापि रमणे प्रत्तासु भगिनीषु च ॥”

शङ्खः⁵—“अकामे पितरि रिक्थभागे वृद्धे त्रिपरीतनि[विपरीतचेतसि दीर्घ]-
रोगिणि वा ” इति । एवं चतुर्धा विभागः प्रतिपादितः । पितुरिच्छाकाल एकः ।
पितुरनिच्छायामपि मातरि निवृत्तरजसायां पुत्रेच्छयैव विभाग इति द्वितीयः कालः ।
वृद्धे पितरि चेतसि अधर्मवर्तिनि दीर्घरोगग्रस्ते च—इति शङ्खेन जीवद्दशायामेव
तृतीयकालो दर्शितः । पितुरजीवनकाल एकः । अनया चातुर्विध्यमस्मद्गुरुचरणैः
मिताक्षरायां⁶ प्रतिपादितम् । पितुरिच्छायां पुत्रेच्छायां च विभागः संभवति,

1. Nārada, 189.

2. This is attributed to Saṅgrahakāra in S.C. Vyava. 598.

3. Yāj. II, 114.

4. Nārada, 1 and 9, V. 2 and ff. The readings vary considerably. See also S.C. Vyava. 605, Mitākṣarā, II, 114.

5. S.C. Vyava (p. 605) attributes this to Śaṅkha Likhita.

6. Mitākṣarā, II, 114.

नान्यथा—इति कालद्वयमेव विभागस्येति तु युक्तम् । न च पित्रनन्तरकाल एक इति त्रैविध्यमिति वाच्यम् ; पित्रनन्तरकालेऽपि पुत्राणामिच्छाभावे विभागस्यैवाभावेन उक्तकालद्वय एवानन्तरकालस्याप्यन्तर्भावात् । पितुरिच्छयापि विभागः समो विषमश्च ।

“ १यदि कुर्यात्समानंशान् पत्न्यः कार्याः समांशिकाः ।

न दत्तं स्त्रीधनं यासां भर्त्रा वा श्वशुरेण वा ॥”

“ न्यूनाधिकविभक्तानां धर्म्यः पितृकृतः समः^२ ॥”

इति स्मरणात् न्यूनाधिकविभागश्चेत् धर्मशास्त्रोक्तो भवति, तदासौ पितृकृतो न निवर्तते ; अन्यथा पितृकृतोऽपि निवर्तत इति तात्पर्येण धर्म्य इत्युक्तम् । अत एवोक्तं नारदेन—

“ ३व्याधितः कुपितश्चैव विषयासक्तमानसः ।

अन्यथाशास्त्रकारी च न विभागे पिता प्रभुः ॥” इति ।

मनुः—

“ ४ज्येष्ठ एव तु गृहीयात् पित्र्यं धनमशेषतः ।

शेषास्तमुपजीवेयुः यथैव पितरं तथा ॥” इति ।

एवं रीत्याकृत्स्नं पित्र्यं धनं ज्येष्ठ एव गृहीयादिति केचित्पुनराचार्या मन्यन्ते । तन्मतं प्रत्यक्षस्मृतिविरुद्धम् । **तैत्तिरीयब्राह्मणे[?]** “ जीवन् पुत्रेभ्यो दायं विभजेत्समम्^५ ” इति स्वमतमुक्त्वा “ ज्येष्ठो दायाद इत्युक्तम्[त्येके]^६ ” इति कृत्स्नधनग्रहणमेवान्यदीयमतत्वेनोपन्यस्य तत् शास्त्रैः विप्रतिषिद्धमिति **आपस्तम्बो** निराकृतवान् । तं च प्रतिषेधम् “ मनुः पुत्रेभ्यो दायं व्यभजत् इत्यविशेषेण श्रूयते^७ ” इति स्वयमेव दर्शयित्वा परमतात्पर्यविषयीभूतं स्वमतमुपन्यस्तवान् “ सर्वे हि धर्म-युक्ता भागिनः^८ ” इति । तथा **याज्ञवल्क्यः—**

1. Yāj. II, 115.

2. Yāj. II, 116.

3. Nārada, 194.

4. Manu, IX, 105.

5. Āpastamba, Dh. S. II, vi, 14, 1.

6. Āpastamba, Dh. S. II, vi, 14, 6.

7. Āp. Dh. II, vi, 14, 11.

8. Āp. Dh. II, vi, 14, 14.

“¹विभजेरन् सुताः पित्रोरुर्ध्वं रिक्थमृणं समम् ॥”

ऋणमत्र पैतृकं विवक्षितम् । अत एव नारदः—

“²यच्छिष्टं पितृदायेभ्यः तदर्णं पैतृकं च यत् ।

भ्रातृभिस्तद्विभक्तव्यं ऋणी स्यादन्यथा पिता ॥”

इति विषमविभागः ॥

बृहस्पतिः—

“पितृरिक्थहराः पुत्राः सर्व एव समांशिनः ।

विद्याकर्मयुतस्तेषामधिकं लब्धुमर्हति ॥”

उद्धारविभागमाह—**मनुः—**

“³ज्येष्ठस्य विंश उद्धारः सर्वद्रव्याच्च यद्वरम् ।

ततोऽर्धं मध्यमस्य स्यात् तुरीयं तु यवीयसः ॥”

सर्वद्रव्यसमुदायात् विंशतितमो भागः सर्वद्रव्येभ्यः यच्छेष्टं तज्ज्येष्ठाय दातव्यम् । तदर्धं चत्वारिंशत्तमो भागः मध्यमं च द्रव्यं मध्यमाय दातव्यम् । अशीति-तमो भागः हीनं च द्रव्यं कनिष्ठाय दातव्यम्—इति । पित्रोरुर्ध्वं विभजतामपि उद्धारभागो **मनुना** दर्शितः ।

“⁴उद्दारेऽनुद्धृते तेषामियं स्याद्भागकल्पना ।

एकाधिकं हरेज्ज्येष्ठः पुत्रार्थं [पुत्रोऽर्धार्धं] तथानुजः ॥

अंशमंशं यवीयांसमिति धर्मो व्यवस्थितः ॥”

द्वौ भागौ ज्येष्ठस्य ; तदनन्तरजातस्य सार्धमेको भागः ; ततोऽनुजानामेकैक इति उद्धारव्यतिरेकेणापि । अयं च विषमविभागः कलियुगे न वर्तते ।

“यदा नियोगो धर्मोऽन्यो [ऽद्य] नानूबन्ध्यावधस्तथा ।

तथोद्धारविभागोऽपि नैव संप्रति वर्तते⁵ ॥”

इति स्मरणात् ॥

1. Yāj. II, 117a.

2. Nārada, 198.

3. Manu, IX, 112.

4. Manu, IX, 116, 117.

5. Attributed to Saṅgrahakāra
in S. C. Vyava; p, 620.

अथ दायानर्हा उच्यन्ते—

“ क्लीबोऽथ पतितः स्तब्धः पङ्गुरुन्मत्तको जडः ।
अन्धोऽचिकित्सरोगाढ्यौ[गाद्याः] भर्तव्यास्ते निरंशकाः¹ ॥”

मनुः—

“ ²अनंशौ क्लीबपतितौ जात्यन्धोऽपि तथैव च ।
उन्मत्तजडमूकाश्च ये च केचिन्निरिन्द्रियाः ॥”

अथ द्वादशविधपुत्राणां दायं वक्तुं तेषां लक्षणमाह मनुः—

“ ³स्वक्षेत्रे संस्कृते पुत्रं स्वयमुत्पादयेद्धि यम् ।
तमौरसं विजानीयात् पुत्रं प्रथमतः स्मृतम् ॥
यस्तल्पजः प्रमीतस्य क्लीबस्य व्याधितस्य वा ।
स्वधर्मेण हि[नि]युक्तायां स पुत्रः क्षेत्रजः स्मृतः ॥”

वसिष्ठः—

“ ⁴अभ्रातृकां प्रदास्यामि तुभ्यं कन्यामलङ्कृताम् ।
अस्यां यो जायते पुत्रः स मे पुत्रो भविष्यति ॥”

मनुः—

“ ⁵अपुत्रोऽनेन विधिना सुतां कुर्वीत पुत्रिकाम् ।
यदपत्यं भवेदस्यां तन्मम स्यात्स्वधाकृते ॥
अनेन च विधानेन पुरा चक्रे स पुत्रिकाम् ।
विवृद्धार्थं स्ववंशस्य स्वयं दक्षः प्रजापतिः ॥”

पुत्रिकापुत्र इत्यत्र पुत्रिकैव पुत्र इत्येकोऽर्थः । पुत्रिकायाः पुत्र इत्यपरोऽर्थः ।
उभयमपि धर्मशास्त्ररूढमित्यवगन्तव्यम् ।

“ ⁶माता पिता वा दद्यात्तु यमङ्किः पुत्रमापदि ।
सुहृदप्रीतिसंयुक्तं स ज्ञेयो दत्तिमः सुतः ॥”

1. Yāj. II, 140. There is a difference in the reading.

2. Manu, IX, 201.

3. Manu, IX, 166, 167. There are differences in the reading.

4. Vasistha XVII, 17. See also Manu IX, 127(b) in brackets. N.S.P.

5. Manu IX, 127, 128.

6. Manu IX, 168.

मनुः—

- “¹क्रीणीयाद्यस्त्वदत्त्वार्थं मातापित्रोर्यमन्तिकात् ।
स तु क्रीतसुतस्तस्य सदृशोऽभ्यधिकोऽपि वा ॥”
- “²मातापितृविहीनो यः त्यक्तो वा स्यादकारणात् ।
आत्मानं स्पर्शयेद्यस्तु स्वयंदत्तस्तु स स्मृतः ॥”

स्पर्शयेत् दद्यादित्यर्थः ।

- “³सदृशं तु प्रकुर्याद्यं गुणदोषविचक्षणम् ।
पुत्रं पुत्रगुणैर्युक्तं स विज्ञेयस्तु कृत्रिमः ॥”
- “⁴स्वगृहे गूढमुत्पन्नः गूढजस्तु स उच्यते ॥”
- ⁵मातापितृभ्यामुत्सृष्टं तयोरन्यतरेण वा ॥
यं पुत्रं प्रतिगृह्णीयादपविद्धः स उच्यते ।
पिवृवेश्मनि कन्या तु यं पुत्रं जनयेद्रहः ॥
तं कानीनं विजानीयाद्गोदुः कन्यासमुद्भवम् ॥”
- “⁶या पत्या तु परित्यक्ता विधवा चेच्छायात्मनः ॥
उत्पादयेत्पुनर्भूत्वा स पौनर्भव उच्यते ॥”
- “⁷यं ब्राह्मणस्तु शूद्रायौ काममुत्पादयेत्सुतम् ॥
स पारयन्नेव शवः तस्मात्पारशवः स्मृतः ॥”
- “⁸क्षेत्रजादीन् सुतानेतानेकादश यथोचितान् ।
पुत्रप्रतिनिधीनाहुः क्रियालोपान्मनीषिणः ॥”

औरसपुत्र उत्पन्ने इतरेषां केषांचित् चतुर्थीशहरत्वम्, केषांचिद्भरणमात्रं च ।

1. Manu IX, 174.
2. Manu, IX, 177.
3. Manu IX, 169.
4. The printed Manu has another ardha here IX, 170.
5. Manu IX, 171, 172.
6. Manu IX, 175.
7. Manu IX, 178.
8. Manu IX, 180.

कात्यायन आह—

“¹उत्पन्ने त्वोरसे पुत्रे चतुर्थोऽशहराः स्मृताः ।
 सवर्णा असवर्णास्तु ग्रासोच्छादनभाजनाः ॥” इति ।
 मुख्यगौणसुता दायं गृह्णन्तीति निरूपितम् ।
 तेषामभावे सर्वेषां दायादक्रम उच्यते ॥

याज्ञवल्क्यः—

“²पत्नी दुहितरश्चैव पितरौ भ्रातरस्तथा ।
 तत्सुतो[ता] गोत्रजो[जा] बन्धुः शिष्यः[बन्धुशिष्य]सब्रह्मचारिणः ॥
 एषामभावे पूर्वेषां धनभागुत्तरोत्तरः ।
 स्वर्यातस्य ह्यपुत्रस्य सर्ववर्णेष्वयं विधिः ॥

पूर्वोक्ता द्वादशविधाः पुत्रा यस्य न सन्ति असावपुत्रः । तस्य स्वर्यातस्य परलोकं गतस्य धनभाक् धनग्राही एषां पत्न्यादीनां अनुक्रान्तानां मध्ये पूर्वपूर्वस्याभावे उत्तरोत्तरो धनभागिति संबन्धः । तत्र प्रथमं पत्नी धनभाक् ; तदभावे दुहितरः ; तदभावे मातापितरौ ; तदभावे भ्रातरः ; भ्रातृष्वपि सोदरादिः ; तेषामभावे भिन्नोदरा धनभाजः ; भ्रातृणामभावे तत्पुत्राः ; तेषामप्यभावे गोत्रजा धनभाजः ; तदभावे बान्धवाः ; बन्धूनामप्यभावे शिष्यः ; शिष्याभावे सब्रह्मचारी धनभाक् ; तदभावे ब्राह्मणद्रव्यं यः कश्चित् श्रोत्रियो हरेत् ; तदभावे ब्राह्मणमात्रम् । क्षत्रियादिधनं सब्रह्मचारिपर्यन्तानामभावे राजा हरेत् । तथा च कात्यायनः—

“³अबन्धोस्तु प्रमीतस्य प्रणश्यद्ब्रह्मणो धनम् ।
 हरेत्तु क्षत्रियादीनां राजा न ब्राह्मणः कश्चित् ॥” इति ।

1. Kātyāyana, 857.
2. Yaj. II, 135, 136.
3. Not found in Kātyāyana.

शातातपः—

“अपुत्रस्याधिकुलजा पत्नी दुहितरोऽपि वा ।
तदभावे पिता माता भ्राता तत्पुत्र एव च ॥
अभावे पूर्वपूर्वस्य धनभागुत्तरोत्तरः ॥”

अत्र पत्नी विवाहसंस्कृता । एकवचनं जात्यभिप्रायेण । अतश्च बह्व्यश्चेत्
सजातीयाः पत्न्यः यथांशं धनं विभज्य गृह्णन्ति । तथा च **वृद्धमनुः—**

“अपुत्रा शयनं भर्तुः पालयन्ती व्रते स्थिता ।
पत्न्येव दद्यात्तत्पिण्डं कृत्स्नमंशं लभेत् च ॥” इति ।

बृहस्पतिः—

“आम्नाये स्मृतितन्त्रे च लोकाचारे च सूरिभिः ।
शरीरार्धं स्मृता जाया पुण्यापुण्यफले समा ॥
कुल्येषु विद्यमानेषु पितृभ्रातृसनाभिषु ।
असुतस्य प्रमीतस्य पत्नी तद्भागहारिणी ॥” इति ॥

अस्यापवादमाह कात्यायनः—

“¹संसृष्टिन्यविभक्ते वा प्रमीते तद्धनं हरेत् ।
भ्राता पिता वा मातापि पत्न्याः सुभरणं स्मृतम् ॥” इति ।

शातातपोऽपि—

“अविभक्ते प्रमीते तु भ्राता तद्विक्थमाप्नुयात् ।
तदभावे तु पितरौ पत्न्येव तु विभागिनी ॥”

न च भ्रातुरंशभाक्त्वात् अविभागिनि संसृष्टिनि वा प्रेते भवतु तद्धनग्रहणम् ।
पत्न्याश्च भरणमात्रम् । मातापित्रोस्तु निरंशत्वात् कथं तद्धनग्रहणाधिकार इति

1. The Sarasvativilāsa adds one more verse here.

2. Not found in Kātyayana.

शङ्क्यम् ; पितामहार्जितद्रव्ये पितापुत्रयोः स्वाम्यतोल्यान पितुरप्यंशभाक्त्वात् स्वार्जित-
द्रव्ये च स्वातन्त्र्यात् ।

“ पितुरूर्ध्वं विभजतां माताप्यंशं समं हरेत्¹ ।”

“ यदि कुर्यात्समानंशान् पत्न्यः कार्याः समांशकाः² ॥”

इति स्मरणेन जीवदजीवद्विभागयोः मातुरप्यंशभाक्त्वात् । तथा च “संस्पृष्टि-
न्यविभक्तेऽपि[क्ते वा] ” इति कात्यायनवचनात्, “अविभक्ते प्रमोते तु” इति
शातातपोक्तेश्च अविभक्ते संस्पृष्टिनि वा स्वयति भ्रातुः, तदभावे मातापित्रोश्च
रिक्थभाक्त्वम् ; पत्न्याश्च भरणमात्रम्—इति स्थितम् । यच्च मतम्—“ पितुरूर्ध्वं
विभजतां माताप्यंशं समं हरेत् ” इत्यत्र “ यदि कुर्यात्समानंशान् पत्न्यः कार्याः
समांशकाः ” इत्यत्र जीवनमात्रोपयुक्तमेव धनं मातुर्विवक्षितम्—इति, तदसत् :
तथा सति समशब्दांशशब्दयोः आनर्थक्यप्रसङ्गात् । मतान्तराणि तु “ पत्नीदुहि-
तरः ” इत्येतद्व्याख्यानावसरे ³मिताक्षरायामसद्गुरुचरणैरेव पराकृतानीति नेह
पराक्रियन्ते ॥

अथ गौणपुत्राणामपि तत्तदानुगुण्येन केषांचिद्वायग्रहणमुक्तम् ।

“ षष्ठं तु क्षेत्रजस्यांशं प्रदद्यात् पैतृकाद्धनात् ।

औरसो विभजेद्वायं पित्र्यं पञ्चममेव च ॥” इति मनुः ॥

1. Yāj. II, 123.

2. Yāj. II, 115.

3. Mitākṣarā on Yāj. II, 135.

4. Manu IX, 164.

ARAB MARITIME ENTERPRISE

By

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Islam became the religion of the Arabs in the 7th Century A.D. This spiritual awakening was accompanied by tremendous consolidation among the Arabs, who were soon attempting to establish their supremacy by overthrowing their two powerful opponents, the Persians in the East and Romans in the West. The first Muslim invasion of India was in 711 A.D. under the command of Qasim from Basra, and secured the temporary conquest of Sind. Thus with the advent of Islam came a great impetus to travel, commerce and adventure, which persisted until the 14th century when the Arabs receded into the background and lost their trade supremacy.

During these seven centuries the Muslims were the chief carriers by land as well as by sea. Many books relating to kingdoms, roads by sea and land, the fauna and flora of various countries came to be written at the instance of the ruling powers and by enthusiastic travellers. There are also many compilations of such information by men of learning and leisure who, induced by love of knowledge of unknown countries, took pains to meet and enquire from many a traveller to distant lands.

Thus a considerable and important geographical literature was produced in Arabic from the 8th to 14th century A.D. The bulk of this literature shows that Muslims had a better and more adequate conception of the old world in general than was possessed by any Christian before the 13th century. Controlling as they did from the 7th century, most of the centres of ancient learning in Africa and Asia, the Arabs were able to take advantage of older knowledge. No race has ever shown a greater keenness for the acquisition of knowledge or more favour to the growth of science. Leaving on one side their achievements in Chemistry, in Physics or in Mathematics, and looking only to their Geography one will notice easily the contrast between Islam and Christendom in this period, if judged by works, and contemporary monuments. The geographical and political conditions of the Christian European world in those centuries were greatly depen-

dent on the huge Islamic Empire, for about the middle of the tenth century by far the greater part of the 'inhabited world' was occupied by countries possessed of an Islamic government and Islamic civilisation. Although these countries did not have a strict political unity, yet they were connected by such strong ties of common religion and culture and their inhabitants both Muslim and non-Muslim felt themselves citizens of one vast empire, of which Makka was the religious, and Baghdad the cultural and political centre. This vast empire included, on the West, Egypt with the entire northern coast of Africa, the Atlantic coast as far as the Anti-Atlas and, further, nearly the whole of Spain and the Islands of Sicily and Crete. Sardinia and Cyprus, too, were constantly exposed to Muslim attacks; so was also the southern Italian coast, where some towns, like Bari, were actually under Islamic rule, while others, like Amalfi, belonged to its sphere of influence. To the north of Arabia, Syria with Armenia and the south-east of the Caucasus belonged to the permanent possession of Islam; and, farther to the east, Mesopotamia with Iraq followed by the whole of the territory of modern Persia with Afghanistan. Northward of these countries, again Transoxania belonged to Islam, including in the West the delta region of *Khawārizim* and, in the east, the valley and the mountains of *Farghāna*. The Indus had been crossed already in the eighth century; the regions on its lower courses belonged, with Sind, to the Islamic Empire. Thus one can immediately realise to what extent the Christian Europe was bounded in nearly all directions by Islam and how they must have been dependent on the huge Islamic Empire.

The relative geographical position of the pilgrimage centres of Islam and Christianity was also quite different. Jerusalem, the religious centre of Christian Europe, had been under the control of the Muslims since 638 A.D., but the Muslim conquest had not put an end to the pilgrimage undertaken by European Christians to Jerusalem. But in the Islamic world matters were quite different. Makka, the centre of pilgrimage, occupied a central geographical position in Islam itself. The *hajj* (pilgrimage) to *Baytullāh* (the House of Allah) is one of the five 'pillars of Islam' and the Muslims from all parts of the Islamic Empire met at that place. So the *hajj* (pilgrimage) became not only a powerful factor in promoting religious unity, but it also materially assisted in strengthening the ties of commerce between all Muslim countries and disseminated among the Muslims a good knowledge of all parts of their world. To the *hajj* was due the compilation of a number

of itineraries, in which the stations and stages of the roads leading from different countries to Makka were indicated.

Very early in the history of Islam, the Arabs established their factories in the lands of the Sun-rising (*mashāriq*) and their merchants were probably among the 'strangers' to whom the port of Canton in China was thrown open in 700 A.D. After the domestic revolution which convulsed China in 878 A.D., their trade in the Far East seems to have been more and more concentrated at Kalah mentioned by all the early Arab Geographers.

There is also reason to believe that even before Islam Arab merchants were already established in Ceylon, and along the Malabar coast. Cheraman Perumal of Cochin is said to have embraced Islam about the beginning of the ninth century and encouraged Muslim colonisation. From Istakh̄rī Ibn Ḥawqal, and Maqdisī, we learn that there were cathedral Mosques in Sandān (Sindhudrug in Ratnagiri district), Saymūr (Shirur in South Kanara District) and Kanbāya (Cambay) where Muslim precepts were openly observed. Thus the subjects of the Caliph had a wider outlook, and better opportunities for a still greater enlargement of the field of vision than had been possessed by any people or country before their period.

It may be useful for the better understanding of the Arab maritime enterprise to examine more closely the mercantile highways under the control of the Muslims. The principal trade routes within the Empire were the courses of the two river valleys of Mesopotamia and their continuation in the Persian Gulf. The commerce like the politics of the Empire, centred in Baghdad and Basra. It was from this source that the main current of their trade started for India and for China, just as the lesser stream of East African commerce took its rise in the harbours of the Red Sea.

The main trade route to the East was from Basra through the islands Kh̄arak, Lāwān, Abrūn, Kh̄ayn, Kis, Ibn Kāwān, and thence to Urmūz and Thāra. Thāra is the boundary between Fārs and Sind. From Thāra to Daybul is eight days' journey, thence to the mouth of the river Mihrān is two parasangs. From Mihrān to Ūtkīn is four days' journey. At Ūtkīn (in the Gulf of Cambay) the land of Hind begins. From Ūtkīn to Mayd and to Sandān (Sindhudrug) is about twenty *parasangs*, thence to Mulay (Quilon) five days' journey, thence to Bullīn (near Saymūr) two days' journey. At Bullīn the way parts into two; one by sea, the other by land. Those who followed the way by land from

Bullin reached in two days Bābattan (Valarapattanam near Cannanore) thence to Sinjli and Kabashkān (Cranganore) thence to the mouth of the river Kūdāfarid (Alimukam) thence to Kanja (Conjeevaram).

Those who went by sea from Bullin reached Sarandīb (Ceylon) after a days' journey. Then leaving that island to the left, the sailors proceeded to the island of Nakhbālūs at a distance of ten or fifteen days' journey, thence to the island of Kalah, thence to Bālūs, an island situated to the left of Kalah at a distance of two days' journey, thence to the islands of Jābah (Java) Shalāhit and Harlaj, which are reached at a distance of two *parasangs*. Then they touched the island of Māyṭ which is not very far from Jābah. Proceeding from Māyṭ they reached the island of Tayūma situated to the left of it. Thence they proceeded to Qimār (Cambodia?) and then to Šanf (Champa) journeying on the coast for three days. Thence they go to Lūqīn. This is the first station in China, at a distance of one hundred *parasangs* by land and sea from Šanf. From Lūqīn they continue to Khānfū (Canton) after four days' journey by sea or twenty days' journey by land. This was the main sea route from Basra to China. There were also other branches of this main route. It was by this maritime route in one or other of its branches that most of the products of the Indian Ocean and of south-eastern Asia arrived in the Levant.

By comparison the overland routes to China and the Far East were unimportant, at least with reference to the value of the traffic that passed through them. Even from Samarqand, Balkh, or Bukhāra, men usually preferred the ocean way to China rather than face the terrors of mountain and desert along the caravan track.

Along the northern frontier of Islam, there were a number of trade routes, and active trade was carried on, though by comparison with the great southern waterways this commerce was inconsiderable. From the marts of Bukhāra, and Samarqand on the North-east, an active trade followed by the Sea of Arl and the Caspian to Derbend and the lower valley of the Volga on the west.

The enumeration of all the chief trade routes shows not only the expansive action of the Muslims but also their relation with various countries. Its utility in opening up communications and establishing trade relations with distant parts of the world can-

not be over-estimated. Many of the rarest commodities which the Mediterranean world had been forced to seek in distant countries were to be found easily within the lands of Islam. Silk from China, ambergris, pearls and precious stones from the coasts of Arabia, in the mountains of Persia, as well as from Ceylon, and further east, cotton, sugarcane, myrrh and incense, woven and embroidered stuffs, rare and sweet-smelling woods, ivory and metals of almost every kind, camphor, cinnamon, cocoanuts, musk and other Indian and Eastern commodities were available for sale in all the trading centres of the Islamic Empire like Merv, Samarqand and Bukhara, and the people of the Levant or of European Russia obtained these articles easily without crossing the borders of the kingdom of the Caliph.

Again the vast geographical knowledge of the Muslims was reflected in Arabic literature, for it has left us many works which give a description of the habits, government, religion, social customs and national or tribal characteristics of the countries such as China and India visited by the Arabs, besides descriptions of the seas and trade routes.

The Arabs' knowledge of the oceans may be inadequate, yet they had a clear idea of the Eastern seas. In *Murūj-al-Dhahab*, Mas'ūdī gives a description of the seas from the Persian Gulf as far as China. He says that there are seven seas from Basra to China.

1. *The Persian Sea*.—It begins from the sea marks of Basra and a place called Kankala. There are marks of wood erected in the sea, to insure navigation to 'Umān, which is a distance of 300 parasangs. On the coast of this sea are Fārs and al-Baḥrayn. From 'Umān, the capital of which is Sohr, to Masqat, a village where sailors take in sweet water, are 50 parasangs. From Masqat to the promontory of al-Jamjah are also 50 parasangs. This is the limit of the sea of Fārs. The whole length is 400 parasangs. This is the division recognised by sailors.

2. *The Sea of Lādiwa* (of the Lacadives ?).—From the promontory of al-Jamjah the vessels enter from the sea of Fārs, into the second sea which has the name *Lādiwa*. Its depth is unfathomable; its extent cannot be measured and the mass of water is beyond calculation. Many sailors believe that no description can comprehend all its parts, it being an almost endless extent. The vessels cross it in two or three months, or in one month as they have the wind. On the side of this sea extends the country

of Zanj and its sea. This sea has not much ambergris, for it is mostly thrown on the coast of Zanj and al-Shihr in Arabia.

3. *The Sea of Harkand*.—Sometimes sailors have seen, over this sea, a small strip of white cloud, from which a long white tongue comes forth stretching down to the sea, and when it reaches the water, the sea rises towards it in a terrible hurricane which destroys everything that may come within its reach, and it is followed by a terrible shower. Between the sea of Harkand and the sea of Lādiwa are many islands, and they form the division between the two seas. Some say that these are about two thousand, but, in fact, there are no more than 1900, every one of which is cultivated.

4. *The Sea of Kalah*.—The water in this sea is shallow. There are many islands and straits in this sea.

5. *The Sea of Kardanj*.—This is also known under the name of Karda. It is also shallow and full of mountains and islands from which camphor and essential oil of camphor are produced.

6. *The Sea of Şanf* (Champa).—The dominions of the Maharaj are in this sea.

7. *The Sea of China*.—It is also called the sea of Sāhū. This is a stormy and dangerous sea. There are, in this sea, many mountains, between which vessels must pass.

It is needless here to ransack the literature of the Arab geographers in search of more examples to show their geographical knowledge. The accounts may be wanting in great discoveries witnessed in the fifteenth and sixteenth centuries. It may be true that the Arabs never ventured across a great ocean in the manner of Columbus. Yet their knowledge of the earth was wider than Ptolemy's and far sounder than his with regard to many regions in the east and south. The Arabs have also accomplished much in certain fields, both of practical and theoretical activity, by improving upon the Greek results. The use of the magnet was naturalized in the Islamic countries; the construction of maps and globes had reached considerable proficiency, while Christian draughtsmanship was rudimentary and, by comparison, almost ridiculous.

In some directions Arab explorers more especially widened the knowledge of the world. In the Far East they improved the

connections between China, India, and Persia to such an extent that they may be said to have realised for the first time in history the true bulk of Asia. The lands beyond the Ganges, the Jaxartes, and the Bolor mountains had never before been so thoroughly brought within the range of the knowledge of the Levantine countries. Again it was the Arabs, who of all civilised people made any lasting impression on Sudanese Africa beyond the Sahara or upon the Zanzibar coast of the Indian Ocean. Further, the earliest attempts to penetrate the plains of European Russia were due to the commercial enterprise of the Arab merchants.

ARABIC AND PERSIAN WORDS IN THE TAMIL LANGUAGE*

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The Tamil language is a noble language which has its roots deep down in the soil of the past. Since its origin it has passed through many periods but each has left its trace behind in the growth and development of the language.

The Tamil language had an isolated growth. Sprung from the Dravidian family, it branched off from the primal stem and received and continues to receive innumerable influences from other languages and literatures around it as well as those of an earlier time. But one of the most striking qualities of the Tamil language is its power of assimilation. Sanskrit, Arabic, Persian, Portuguese, French and English have poured their influences on the Tamil language, yet the character and the language remain unmistakably Tamil.

The event which, more than any other, effected the enrichment of the language with Sanskrit words, was the contact of the Tamils with the Aryans. It is not that certain Tamil words became Sanskritised but that Sanskrit words were actually incorporated into the language and were after a time, regarded as Tamil.

Long after another influence was brought to bear on the language through the invasion of India by the Muslims.

The Muslims, who from the eleventh century onwards, began to pour into Hindustan from the north-west, choose to settle down in the country and make it their own home. The contact and intercourse, which, in consequence, followed between the two peoples whether in times of war or peace, covering a period of nearly eight hundred years, have inevitably produced far-reaching effects on the language and literature of the country. While this Islamic influence pervaded the Deccan from the end of

* This is the summary of a paper read at the All-India Oriental Conference held at Tiruppati, Madras Presidency, in March 1940.

the thirteenth century, it did not spread through the Indian peninsula till after the middle of the seventeenth century in the reign of Awrangzeb (1658-1707) which witnessed the high watermark of the Muslim power in India. But the Indian peninsula had had trade intercourse with pagan Arabia and Persia from the earliest times. The Arabs who had had dealings with the Tamils for trade purposes before the advent of Islam, brought also with them the religion of Islam to the land of the Tamils and the west-coast. Thus the influence of the Islamic Arabia which was purely commercial and missionary, was at work from the seventh century onwards in the extreme south of India, though it did not manifest itself as a power till the political influence reached it from the Northern India in the end of the seventeenth century.

During these centuries of Islamic influence in India, every language in the country was gradually permeated with words and expressions of the language of the ruler in a varying degree according to the nature of the contact. The Tamil language is no exception to it.

It is a fact, though not recognised as much as it ought to be, that the history of a nation and the character of its inhabitants may, to a very large extent, be learned from its language alone. That a very large part of India was at one time under Muslim rule may be deduced, not only from the number of words of Arabic, and Persian origin, which we use, but from their type—words connected with Revenue, Law and Order. The word *vakil* is Arabic, and the word *salām** is but the Arabic *Salām*, peace, used to greet a person throughout India. Similar inferences may be drawn as to the type of Muslim administration of India, from a study of the vocabulary they bequeathed to us, and in this way much valuable information may be gained of the history of the country.

So, even before the birth of Islam in Arabia, the Tamil language had already been influenced by Arabic contact, and had thus shown its capacity for assimilating and adapting, while still retaining its own unmistakable character. The following words will illustrate the fact:—

சுக்கான்

(sukkān), rudder

Arabic *sukkān*.

மாலுமி

(mālumi), captain of a ship,

Arabic *Mu'allim*.

* The word சலாம் (*salām*) is used in *Minatchi Ammai Pillai-t-tamil* by Kumarakurupara Swamikal (16th Century A.D.).

நங்கூரம்

(nangūram), an anchor,
Persian, *langar*.

In all languages there is a distinction between that which is written and that which is spoken, the literary and the colloquial. In some, the line of demarcation may be clear and sharp drawn, as in Arabic and Tamil; in others it is vague and uncertain as in modern English where the two types blend into each other gently and unobtrusively. As it has been observed already that much may be inferred as to the history of the nation itself from a scientific study of the language. This is abundantly true, even if the study were to be confined to literature of the country alone; it is far more so if it be extended to the study of the colloquial. In the former, we can, as it were, see the broad outlines of history, the birth of some new influences, its nature, its type and growth and the general part it played in national development. But in the latter, we have the very stuff of which history is made; here we can see reflected the intimate, familiar lines of the peoples themselves.

For centuries the written language in Tamil was the possession of the few. Education, such as we know it, is of very recent growth. Illiteracy was the rule, not the exception, and in very early times those who could read or write were to be found only in *San-gams* and *mutts*. The writers were imbued with the ideas and points of view of the ruling class rather than of the people. Thus it has come about that the language of literature is a language of its own, tending to reproduce that spoken by the ruling class, and thus greater difference ensued between the written and the spoken word. But with the advent of the Muslims new ideas in the political and social development of the people pervaded the country. Barriers between class and class began to give way over and over again before the pressure of the Muslim influence, as also the linguistic barriers broke down under the same pressure. Of course this process is a gradual one extending over many centuries. A cursory examination of Tamil literature in the past centuries will confirm this view.

When language barriers are breaking down, the resistance of a certain type of mind becomes more intense. It is then that the purist issues his anathemas, while the linguistic snob brands as vulgar any expression or phrase that does not happen to be in general use among his own little coterie. The merits of the phrase or word is not taken into consideration. It may be far more vivid, more accurately descriptive, may even be beautiful in sound and rhythm but by this or that particular authority it is

classed as colloquial. A most cursory examination of a few of the Arabic and Persian words that have come into colloquial Tamil will illustrate this :—

சோதாப்பயல்	(sōdāppayal), a lazy fellow, sōdā, Arabic <i>shuhadā</i> + Tamil <i>payal</i> .
மௌசானவேலை	(mausāna vēlai), an attractive work, <i>Maus</i> , Arabic <i>mawj</i> . + Tamil <i>vēlai</i> .
ரொக்கப்புள்ளி	(rokkappulli), a wealthy man, a strict man in accounting. <i>rokkam</i> , Arabic <i>ruq'a</i> + Tamil <i>pulli</i> .
தமாஷ் செய்தல்	(tamāṣ seydal), To make fun of, to poke fun at. <i>tamāṣ</i> , Persian <i>tamāshā</i> + Tamil <i>seydal</i> .
சபாஷ்	(capāṣ) well done ! bravo, excellent, a term of cheering. <i>capāṣ</i> , Persian <i>shābāsh</i> .

It is essential that the Arabic and Persian words that have come to stay in the colloquial Tamil should be included in any study of the Tamil language. The strangeness of this suggestion may cause scholars to hesitate, but once tried the pleasing combination can give them nothing but delight.

The present paper is written with a view to encourage a more scientific study of Tamil etymology than is commonly to be found in other works on the subject. At present one cannot find a single book containing the facts about a given word which it most concerns a student to know.

My object in undertaking a work of this kind is not only to trace back the Arabic and Persian words in the Tamil language to their correct root, but also to give the new meanings which these words take in Tamil. It may be said that this work will not be a dictionary of the usual character, for there will be comments, discussions, and even suggestion and speculations about a particular word; for when words are cited in available dictionaries, they are wrongly explained. For example, *sunnat* is explained in some tamil Lexicons thus : *Circumcision, as the practice of the Prophet*. The meaning is absurd on the face of it. Every Muslim knows what *sunnat* is.

These and such other defects will, I hope, be made good in the work projected by me.

* The word சபாஷ் (*capāṣ*) is used in Tiruppukal by Arunagirinathar (15th Century, A.D.).

MALIKUL 'ULAMĀ QĀZĪ SHIHĀBU'D-DĪN DAWLTĀBĀDĪ

By

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Maliku'l 'Ulamā Qāzī Shihābu'd-Dīn Dawltābādī son of Shamsu'd-Dīn bin 'Umar Zāwulī, was one of the most renowned authors and learned men of his age.

He was born and brought up at Dawltābād Deccan. In the prime of his life he proceeded to Delhi and studied under Qāzī 'Abdu'l-Muqtadir and Mawlānā Khwājagī, a pupil of Mu'inud-Dīn 'Imrānī. On the eve of the invasion of Delhi by Tīmūr (17th December, 1398 A.D.), he hurriedly left for Kālpī in company of Mawlānā Khwājagī. Thence he proceeded to Jawnpūr (U.P.) where he finally settled down. He died on the 25th of Rajab 849 A.H. (Circa 7th October 1445 A.D.) and his remains lie buried in the vicinity of the Itāla Mosque in Jawanpūr.

He flourished at the court of Sultān Ibrāhīm Sharqī of Jawanpūr (1401-1440 A.D.) and was held in very high esteem and reverence by that monarch. He has left a good number of valuable works both in Persian and Arabic, of which the following are famous :

(1) Ḥāshiya-i Kāfiya, (2) Irshād, (3) Badī'ul Bayān, (4) Baḥr-i Mawwāj, (5) Sharḥ-i Uṣūl-i Bazdawī, (6) Ḥāshiya-i Miṣbāḥ.

دادا عمر زاوولی، تغلق شاہی سلاطین سے وابستہ رہے ہوں۔ اور یہ بھی ممکن ہے کہ خود ملک العلماء کا تعلق، حملہ تیمور سے پہلے، سلطان محمود تغلق کے دربار سے رہا ہو۔

عبدالحق محدث دہلوی نے ملک العلماء کی صرف آٹھ کتابوں کا ذکر کیا اور اس کے بعد لکھا ہے: ”کتب و رسائل دیگر نیز دارد در عربی و فارسی“ پھر آخر میں یہ بھی لکھا ہے: ”و سلیقہ شعر نیز دارد۔ و این قطعہ کہ بہ یکے از ملوک در باب طلب جاریہ نوشتہ است مشہور است۔“ اس قطعہ کے سوا ان کے کسی مظلوم کلام کا پتہ نہیں چلتا۔ اور یہ بھی معلوم نہیں ہوتا کہ مذکورہ تصانیف کے سوا ان کی اور کتنی تصانیف ہیں۔

ایتھے نے یہ بھی لکھا ہے کہ غلام علی آزاد بلگرامی نے اپنی تصنیف، مآثر الکرام تاریخ بلگرام، میں ملک العلماء کے حالات درج کئے ہیں۔



(۱۳) تیسیر الاحکام :

فقہ اسلامی سے متعلق ہے۔ اس میں عقائد و احکام دیلی کی مختصر طور پر توضیح کی گئی ہے۔ مولوی عبدالحق، فرشتہ، اور مولوی رحمان علی کسی نے بھی اس کا ذکر نہیں کیا۔ مگر اس کا ایک ایک نسخہ کتب خانہ آصفیہ حیدرآباد اور کتب خانہ انڈیا آفس لندن میں ہے۔ ایتھے نے اس سے متعلق اپنے نوٹ (نمبر ۲۵۹۵) میں لکھا ہے کہ ”تیسیر الاحکام شہاب شمس عمر دولتا بادی کی تصنیف ہے اور اشرف خاں کے ایما سے لکھی گئی ہے۔“ اور ریو (Rieu) کا حوالہ دیتے ہوئے بیان کیا ہے کہ ”غالباً یہ وہی اشرف خاں ابن اسمعیل خاں ہے جس کا سال وفات سنہ ۱۰۹۷ھ، مطابق سنہ ۱۶۸۶ء، ہے۔“ اشرف خاں کے بارے میں ایتھے اور ریو دونوں نے سخت غلطی کی ہے۔ ”شہاب شمس عمر دولتا بادی،“ ملک العلما قاضی شہاب الدین دولتا بادی کے سوا دوسرا نہیں ہو سکتا۔ ملک العلما نے سنہ ۸۳۹ھ میں وفات پائی اور ایتھے نے اس تصنیف کے لئے ایک ایسے اشرف خاں بن اسمعیل خاں کا انتخاب کیا ہے جس کی وفات سنہ ۱۰۹۷ھ یعنی تقریباً ڈھائی سو برس بعد ہوئی ہے۔

(۱۴) فہرست شمس العلوم :

نشان بن سعید کی مشہور لغت، شمس العلوم، کی ترتیب کے سمجھانے کے لئے ملک العلما نے یہ فہرست تیار کی ہے۔ لغات شمس العلوم کا ایک قلمی نسخہ جناب ڈاکٹر مولوی محمد عبدالحق صاحب، پرنسپل مکمل مدرسہ، کے کتب خانے میں موجود ہے، جس کے حصہ اول کے ابتدائی تیس صفحاتوں میں یہ فہرست مذکور ہے اور اس کے بعد لغت کا اصل متن شروع ہوتا ہے۔ اس فہرست کا عنوان یہ ہے: ”فہرست شمس العلوم فی اللغة تصنیف ملک العلما قاضی شہاب الدین دولت آبادی التعلقی۔“

عبدالحق محدث دہلوی، فرشتہ، مولوی رحمان علی، یا ایتھے نے نہ تو اس فہرست کا ذکر کیا ہے اور نہ ملک العلما کے نام کے ساتھ ”تعلقی“ لکھا ہے۔ ممکن ہے کہ ملک العلما کے والد شمس الدین، یا شاید

صرف اتنا لکھا ہے: ”تا بحث امر شرح نوشتہ است۔“ فرشتہ نے اس کا ذکر نہیں کیا، مگر مولوی رحمان علی کی فہرست میں شامل ہے۔

(۶) مناقب السادات:

اس رسالے کے بارے میں محدث دہلوی لکھتے ہیں: ”درینجا داد عقیدت و محبت بہ اہل بیت نبوت، سلام اللہ علیہم اجمعین، دادہ است۔ و سرمایۂ سعادت و موجب نجات وے در آخرت آن خواہد بود، ان شاء اللہ تعالیٰ۔“ فرشتہ اور مولوی رحمان علی نے بھی اس کا ذکر کیا ہے۔ اس کا ایک نسخہ کتب خانۂ آصفیہ حیدرآباد میں ہے۔

(۷) رسالہ در تقسیم علوم:

یہ رسالہ فارسی زبان میں ہے۔ مولوی عبدالحق محدث دہلوی اور مولوی رحمان علی نے اس کا ذکر کیا ہے۔

(۸) رسالہ در صنائع:

یہ رسالہ بھی فارسی زبان میں ہے۔ اس کا ذکر صرف مولوی عبدالحق محدث دہلوی نے کیا ہے۔

(۹) حاشیۂ مصباح:

صرف فرشتہ نے اس کا نام لیا ہے۔

(۱۰) رسالۂ عقیدۂ شہابیہ:

اس کا ذکر بھی صرف فرشتہ نے کیا ہے۔

(۱۱) فتاویٰ ابراہیم شاہی:

صرف فرشتہ اور مولوی رحمان علی نے اس کا ذکر کیا ہے۔

(۱۲) شرح قصیدۂ بانٹ سعاد:

صرف مولوی رحمان علی نے اس کا ذکر کیا ہے۔

فرشتہ نے لکھا ہے کہ یہ کتاب 'صلح الامثال' کے نام سے مشہور ہے۔ مولوی رحمان علی، تذکرۂ علمائے ہند میں لکھتے ہیں: "دراں تمثیل ہر مسئلہ در ضمن عبارت ادا کردہ است۔ فقیر کتاب مذکور را بہ کتب خانہ مولانا مفتی علی کبیر مچھلی شہری دیدہ بود۔" معلوم ہوا ہے کہ بعض شخصی کتب خانوں میں اس کے نسخے اب بھی موجود ہیں۔ شرف الدین علی شیفٹگی شیرازی نے 'شرح الارشاد' کے نام سے اس کی شرح لکھی ہے۔ شرح الارشاد کا قلمی نسخہ کتب خانہ انڈیا آفس، لندن، میں موجود ہے۔ : انڈیا آفس کتلاگ نمبر ۹۷۲۳، ۷۲۶، ۷۰۲۔

(۳) بدیع البیان

اس کی نسبت اخبارالاخیار میں لکھا ہے: "نیز معنی است در علم بلاغت، درینجا مقید بہ سجع شدہ۔" فرشتہ اور مولوی رحمان علی نے بھی اس کتاب کا سرسری طور پر ذکر کیا ہے۔

(۴) بحر موج

قرآن حکیم کی فارسی زبان میں یہ ایک مبسوط تفسیر ہے۔ اس کے چار حصے ہیں۔ اس تفسیر کا مکمل نسخہ کتب خانہ آصفیہ میں موجود ہے۔ اور دو نامکمل نسخے کتب خانہ انڈیا آفس لندن میں بھی ہیں۔ مصنف نے اسے سلطان ابراہیم شرقی کے نام سے معنون کیا ہے اور سلطان کا پورا نام و لقب وغیرہ اس طرح دیا ہے: "شمس الدنیا والدین ابوالمظفر ابراہیم شاہ سلطان۔" ایتھے، مؤلف انڈیا آفس کتلاگ، نے سلطان ابراہیم کی مدت سلطنت سنہ ۸۰۴ھ تا ۸۲۳ھ (سنہ ۱۴۰۱ء تا ۱۴۲۰ء) بتائی ہے۔ اس تفسیر کے بارے میں عبدالحق محدث دہلوی نے لکھا ہے: "در وے بیان ترکیب و معنی فصل و وصل دادہ است۔ و درینجا از برائے سجع تکلفی کردہ۔ قابل اختصار و تلخیص و تہذیب است۔" فرشتہ اور مولوی رحمان علی نے بھی اس کا ذکر کیا ہے۔

(۵) شرح اصول بزدوی:

یہ کتاب اصول فقہ میں ہے۔ اس کی نسبت اخبارالاخیار میں

پیچیدگی پیدا کر دی ہے۔ فرشتہ نے یوں لکھا ہے: ”قاضی شہاب الدین نیز با سلطان عصر موافقت کردہ چندان از فوت شاہ ابراہیم شرقی مغموم گشت کہ در همان سال یعنی اربعین و ثمان مائے بہ عالم قدس تشریف برد۔ والبقاء للملک ملک المعبود۔ بعضے گویند بہ دو سال بعد از فوت سلطان ابراہیم، طائر روحس در سنۃ اثنی و اربعین و ثمان مائے بہ روضۃ رضوان پرواز کرد۔“ مگر مولوی رحمان علی تذکرۃ علمائے ہند میں لکھتے ہیں، ”قاضی شہاب الدین دولتابادی) بہ تاریخ بیست و پنجم رجب، سال ہشت صد و چہل و نہ ہجری، رحلت فرمودہ جانب جنوب مسجد سلطان ابراہیم، کہ بہ نام ”مسجد اقالہ“ شہرت دارد، مدفون شد۔ مؤلف اوراق، در سال شصت و یکم سیزدہم ہجری، وقتے کہ از مچھلی شہر بہ غازی پور می رفت، مرقدش را زیارت کردہ، نور اللہ مرقدہ۔“ مولوی صاحب نے نہ صرف سال وفات بلکہ مہینے اور تاریخ کا بھی ذکر کیا ہے۔ مگر یہ نہیں بتایا کہ یہ تاریخ انہوں نے کہاں سے لی ہے۔ قرائن سے ان کا بیان صحیح معلوم ہوتا ہے۔ ممکن ہے کہ ملک العلماء کے مزار پر تاریخ رحلت کنندہ ہو یا کسی اور معتبر ذریعے سے ملی ہو۔

ملک العلماء کی متعدد تصانیف ہیں۔ تفصیل حسب ذیل ہے:

(۱) حاشیۃ کافیہ:

اس کتاب کے متعلق عبدالحق محدث دہلوی اخبار الاخیار میں لکھتے ہیں: ”در لطافت و متانت بے عدیل واقع شدہ، و ہم در حالت حیات او مشہور عالم گشتہ۔“ فرشتے نے ان کی تصانیف پر تبصرہ کرتے ہوئے لکھا ہے: ”تصانیف مستحسنۃ مفیدۃ آن بزرگوار شہرت تمام دارد۔ مثل حاشیۃ کافیہ کہ مشہور است بہ حاشیۃ ہندی۔“ غالباً ایران وغیرہ میں اس کا یہ نام ہو گیا تھا۔

(۲) ارشاد:

یہ تصنیف بھی فن نحو میں ہے۔ اس کے متعلق اخبار الاخیار میں لکھا ہے: ”در وے تمثیل در ضمن تعبیر التزام نمودہ و ترتیب جدید اختیار نمودہ است۔ نیز معنی است لطیف، بے نظیر و قرین۔“

قاضی شہاب الدین کم سے کم ربیع الاول سنہ ۸۰۱ھ میں دہلی سے کالہی چلے گئے ہونگے۔ اکثر مورخوں نے لکھا ہے کہ سلطان ابراہیم شرقی نے سنہ ۸۰۲ھ، مطابق سنہ ۱۴۰۱ء، میں تخت سلطنت پر جلوس کیا اور سنہ ۸۲۳ھ، مطابق ۱۴۲۰ء، میں وفات پائی، یعنی اس کی پادشاہی چالیس سال اور چند مہینے رہی۔ بعض مورخوں کے بیان سے سال جلوس و وفات میں اختلاف پیدا ہوتا ہے، مثلاً فرشتہ نے لکھا ہے: ”مدت سلطنت او (سلطان ابراہیم شرقی) چہل سال و چند ماہ بود و بہ روایت حاجی محمد قندھاری در سنہ ۸۲۰ھ اربعین و ثمان مائت فوت شد۔ و بریں تقدیر مدت پادشاہی او سی و ہشت سال خواہد بود۔“ سلطان ابراہیم شرقی کا سال جلوس خواہ کوئی سا ہو، یہ یقینی ہے کہ شہاب الدین دولتبادی اس کے عہد کی ابتدا میں جونپور میں تھے۔

سلطان ابراہیم شرقی اہل علم کی بیحد قدر کرتا تھا۔ اس کے عہد میں ہندوستان اور دوسرے بلاد اسلامیہ کے بہت سے علما پائنتخت جونپور میں جمع ہو گئے تھے۔ قاضی شہاب الدین دولتبادی کی حیثیت ان سب میں ممتاز تھی، اور قاضی صاحب کی سلطان کے پاس بڑی قدر و منزلت تھی۔ فرشتہ نے لکھا ہے: ”از جملہ فضلاء عصر او یکے قاضی شہاب الدین جونپوری است۔ اصل او غزنی است و در دولتباد دکن نشو و نما یافت۔ سلطان ابراہیم در تعظیم و توقیر او بسیار می کوشید۔ و در روزہائے متبرک در مجلس او بر کرسی نقوہ می نشست۔ گویند وقتے مولانا را مرضے طاری شد۔ سلطان ابراہیم بہ عہادت او رفتہ بعد از تفتیش احوال، اظہار لوازم مہربانی بجا آورد۔ قدحے را پر از آب کردہ گرد سر مولانا گردانید، و خود نوشیدہ گفت: ”بار خدایا، ہر بلائے کہ در راہ او باشد، نصیب من گرداں و اودا شفا بخش۔“ و ازینجا عقیدۂ آن صاحب تخت و تاج نسبت بہ علمائے شریعت محمندی، صلی اللہ علیہ و سلم، معلوم می توان کرد کہ تا چہ غایت بود۔“

فرشتہ نے سلطان ابراہیم شرقی ہی کا سال وفات متعین نہیں کیا ہے، بلکہ قاضی شہاب الدین کے سال وفات کے تعین میں بھی

ملک العلماء قاضی شہاب الدین دولت آبادی

By

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قاضی شہاب الدین دولت آبادی (ابن شمس الدین بن عمر زاولی) نویں صدی ہجری کے ایک مشہور عالم اور مصنف ہیں۔ ان کے زمانہ زندگی میں اور ان کے وفات کے بعد بھی، ایک مدت دراز تک، نہ صرف ہندوستان بلکہ اکثر بلادِ اسلامیہ میں، ان کی تصانیف کی خاصی شہرت رہی ہے۔ اس باب میں عبدالحق محدث دہلوی، اخبارالاکھیار میں لکھتے ہیں۔ ”شہرت اوصافہ مستغنی است از شرح آن، اگرچہ در زمان او دانشمندان بودہ اند کہ اوستادان و شریکان او بودہ، اما شہرت و قبولے کہ حق تعالیٰ او را عطا کرد، هیچ کس را از اہل زمان او نکرد۔“

تاریخ فرشتہ میں لکھا ہے کہ انہوں نے دولتآباد دکن میں نشو و نما پائی۔ مگر اس کا تھیک طور پر کہیں پتہ نہیں چلتا کہ یہ کب پیدا ہوئے، کب تک دکن میں رہے، اور شمالی ہند کی طرف کب گئے۔ مولوی رحمان علی نے تذکرۂ علمائے ہند میں ان کے متعلق لکھا ہے، ”از قاضی عبدالمقتدر دہلوی، و مولانا خواجگی تلمیذ معین الدین عمرانی اکتساب علوم کردہ۔ ہرگاہ لشکر تیمور متوجہ دہلی شد، قبل از رسیدنش بہ دہلی، قاضی شہاب الدین ہمراہ اوستاد خود، مولانا خواجگی، از دہلی بہ کالپی شتافت۔ مولانا خواجگی بہ کالپی رخت اقامت انداخت، و قاضی بہ جون پور رفت۔ سلطان ابراہیم شرقی (والی جون پور) قدوم قاضی مغنم شمرده بہ اعزاز و تعظیم پیش آمد، و اورا بہ ’ملک العلماء‘ ملقب کرد۔“

امیر تیمور ۷ ربیع الثانی سنہ ۸۰۱ھ، مطابق ۱۷ دسمبر سنہ ۱۳۹۸ء،

کو دریائے جمنا عبور کر کے دہلی پہنچا تھا۔ اس حساب سے، شاید،

MİR MUḤAMMAD SHAFI'

His Life and Works

By

MUHAMMAD HUSAYN MAHVI,

Junior Lecturer in Urdu

Mir Muḥammad Shafi', son of Mir 'Askari, was born in Nellore in 1208 A.H. He studied under his father and other teachers and attained great merit as a poet. Besides Persian and Urdu he was also conversant with other languages and had high proficiency in translating works from other languages into Persian and Urdu.

It is related in *Tazkira Gulzār-i-A'zam*, compiled during the period of Ghulām Muḥammad Ghawth Khān Bahādur Nawwāb Wālājāh V A'zam 1239 A.H., that Mir Muḥammad Shafi' composed 60,000 verses. Besides, he is also the author of two books : *Sham'-i-Mahfil* and *Jāmi'u'l-Isti'ārāt*.

Sham'-i-Mahfil, which Mir Muḥammad Shafi' refers to as his own work in *Jāmi'u'l-Isti'ārāt*, is not extant.

Jāmi'u'l-Isti'ārāt, (1257 A.H.), in Persian language, is a dictionary of Persian idioms and usages. It is available in the Government Oriental Manuscripts Library, Madras, and is now being edited by the Department of Arabic, Persian and Urdu, University of Madras.

In addition to *Jāmi'u'l-Isti'ārāt*, we also have some of his verses recorded in *Gulzār-i-A'zam*. The other works of Mir Muḥammad Shafi' are not known, although he is considered as an able and well-known writer.

(د) کہیں کسی لغت نویس کی رائے سے اختلاف بھی کیا ہے۔

(ه) اور جہاں کسی کی رائے زیادہ پسند آئی ہے، اُسکا اظہار بھی کر دیا ہے۔

(و) بعض لغات کے معنی اردو میں بھی اپنی طرف سے بتا دیے ہیں۔

(ز) اور جو کوئی بات غلط معلوم ہوئی ہے، اس کی صحت کر دی ہے۔

غرضکہ فارسی دانوں کیلئے جامع الاستعارات بہت کام کی کتاب ہے اور مؤلف نے اس کی تالیف میں کافی محنت اُٹھائی ہے۔

کتاب کے اول و آخر میں نہ مہر ہے، نہ کسی مالک کا نام ہے، نہ کاتب کا۔ پہلا اور آخری صفحہ دونوں خالی اور بالکل سادہ ہیں۔ کتابت کی غلطیاں بہت کم ہیں، جو قلمی کتابوں میں اکثر پائی جاتی ہیں۔

یہ کتاب اُس وقت تالیف ہوئی ہے، جبکہ نواب اعظم (مدراس) تخت کرنا تک کے والی ہو چکے تھے، مگر بالغ نہیں ہوئے تھے۔ نواب اعظم جاہ بہادر اُن کے نائب و مختار تھے۔

جامع الاستعارات، مدراس یونیورسٹی کے اورینٹل ریسرچ انسٹیٹیوٹ کے شعبۂ اسلامی سے عنقریب شائع ہوگی۔ اسلئے اس وقت اس پر کسی مزید تفصیلی تبصرے کی ضرورت نہیں معلوم ہوتی۔

محمد حسین، محرمی، صدیقی۔

یہ کتاب سنہ ایک ہزار دو سو ستاون ہجری میں تالیف ہوئی ہے اور اس کا مقصد تالیف مصنف نے خود اپنے جن الفاظ میں بتایا ہے، اُن کا ترجمہ یہ ہے :

”مبتدیوں کو اساتذہ کے دیوانوں کے مطالعے کے وقت اہل فارس کے استعارات سمجھنے میں آسانی ہو۔ اور وہ اخذ مطلب سے قاصر نہ رہیں اور اس مختصر سے فائدہ عظیم حاصل کریں۔“

اس کتاب میں دو دفتر ہیں :

پہلا دفتر لغات کنایات کے بیان میں۔

دوسرا دفتر مشتقات استعارات یعنی مصادر کنایات کے بیان میں۔

یہ کتاب حروف تہجی کے حساب سے مرتب کی گئی ہے۔ پہلا حرف باب کا اور آخری حرف فصل کا قرار دیا ہے۔ اس کی تفصیل، اُس فہرست سے معلوم ہوتی ہے، جو کتاب کے شروع میں ہے۔

اس کی تالیف اور ترتیب میں مصنف نے جن کتابوں سے مدد لی اور فائدہ اُٹھایا ہے، اُن کا بھی ذکر کر دیا ہے۔ کہتے ہیں : ”لغات کنایات از کتب رشیدی و برہان قاطع، و فرخی وغیرہ استنباط کردہ رسالہ ترتیب داد و جامع الاستعارات نام نہاد۔“

لغات کے لکھنے میں مصنف نے کئی باتوں کا التزام رکھا ہے :

(الف) جو معانی کئی لغت کی کتابوں میں موجود ہیں، اُن کے مأخذ کا حوالہ نہیں دیا۔

(ب) جو معنی صرف ایک کتاب میں لکھے ہیں، اور کتابوں میں نہیں، اس کتاب کا نام بتا دیا ہے، کہ یہ معنی فلاں کتاب میں درج ہیں۔

(ج) جن معانی میں کسی لفظ کا استعمال کم ہوا ہے، اُس کی سند میں فارسی کے کسی زبردست اور مستند شاعر کا کوئی شعر دیدیا ہے۔

دو تصنیفیں:

ان اشعار کے علاوہ اب تک میر شفیع کی صرف دو تصانیف کا پتہ چلا ہے:

(۱) شمع محفل، (۲) جامع الاستعارات۔

یہ دونوں کتابیں فارسی زبان میں ہیں، مگر پہلی کتاب ہمدانی نظر سے نہیں گزری۔ غالباً یہ اب تک کہیں چھپی بھی نہیں ہے اور خدا ہی جانے کہ اب اسکا کوئی نسخہ دنیا میں کہیں موجود بھی ہے یا نہیں۔

دوسری کتاب: جامع الاستعارات، ہمارے سامنے ہے۔ اسی میں اپنی مذکورہ کتاب کا شفیع نے مختصر تذکرہ کیا ہے۔ جامع الاستعارات، جیسا کہ اسکے نام سے ظاہر ہے، فارسی کے استعارات کی ایک لغت ہے۔ اسکے باب الشین مع اللام میں ”شمع محفل“ کی تشریح کرتے ہوئے میر شفیع لکھتے ہیں:

”نام کتابہست مملو بہ احادیث و آیات و فقرات عربی“ کہ
ایں دعا گو ترتیب دادہ۔ (صفحہ ۱۷۸ نسخہ قلمی)۔

اس بیان سے اتنا اور معلوم ہوا کہ اس کتاب میں مصنف نے قرآن پاک کی آیتیں، حدیثیں اور عربی زبان کے فقرے جمع کئے ہیں۔ لیکن کچھ پتا نہیں چلتا کہ کس فن کی کتاب ہے اور کس موضوع و مطلب کی آیتیں وغیرہ فراہم کی ہیں۔ قیاس یہ کہتا ہے کہ غالباً نصاب کی کتاب ہوگی۔ اس سے زیادہ اس کی نسبت کچھ نہیں کہا جا سکتا۔

(۲) جامع الاستعارات کا ایک قلمی نسخہ خورش نصیبی سے گورنمنٹ مدراس کے قلمی کتب خانے میں دستیاب ہوا۔ اس نسخے کے علاوہ کسی دوسرے نسخے کا پتا ہندوستان کے کسی کتب خانے میں نہیں چلتا۔ یہ کتاب تقریباً تین سو صفحات کا حجم رکھتی ہے۔ ذمی سائز ہے اور ہر صفحے میں کوئی تیرہ سطریں۔ قرینہ بتاتا ہے کہ مصنف کے ہاتھ کی لکھی ہوئی ہے۔ اور غالباً یہ وہی نسخہ ہے، جو مصنف نے اپنے عہد کے فرمان روا کے حضور میں پیش کیا تھا۔

میر شفیع سنہ ۱۲۶۲ھ تک زندہ تھے۔ جبکہ نواب اعظم نے اپنا تذکرہ گلزار اعظم تالیف کیا اور چھپوایا ہے۔ افسوس کہ اسکے بعد کے حالات نہیں معلوم ہوئے۔

کلام: عجیب بات ہے کہ اردو فارسی دونوں زبانوں اور مختلف علوم و فنون میں انہوں نے بہت کچھ کام کیا اور اپنی علمی و ادبی یادگار کی حیثیت سے بڑا ذخیرہ چھوڑا، لیکن افسوس! اخلاف کی غفلت اور علم و ہنر سے بیگانگی نے یہ نتیجہ دکھایا کہ آج ہمیں صرف ایک تذکرے میں ان کے صرف فارسی کے سات شعر دستیاب ہوتے ہیں۔ اردو کا ایک شعر بھی نہیں ملتا۔ یہ اشعار ہم نمونے کی طور پر ذیل میں درج کرتے ہیں، ملاحظہ فرمائیے، فرماتے ہیں:

خال بر عینِ صنم بس بہزار انداز است

الف کرد است مگر حسن الف قامت را

بتائید خالِ رخسِ سر بلندم

اعانت ز اختر نباشد نباشد

عاشقِ گُشی عبادتِ مژگانِ ظالم است

در مذهبِ ستم زدگان شد نیازِ فرض

ادّۂ فرقِ عدو، شعرِ کم و بیشِ شفیع

تبعِ صاف است اگر گشتِ کلامش مربوط

مردمک دست تہی شد ز دُر و لعلِ سرشک

لعلِ خلدانِ مددے، گوہرِ دندانِ مددے

نرگس و غلچہ و گل، چشم و دہان و دُخِ تُست

حاشیٰ للہ رومِ جانبِ بُستانِ کسے

ساقی! ز فیضِ جامِ جہانے شد است مست

ما نیز آمدیم خبردار اندک

ساتھ ہزار اشعار میں سے یہی سات شعر میسر آسکے۔ اللہ اکبر!

اور مشقِ سخن شروع کر دی۔ ابتدا میں کچھ عرصے تک اپنے چچہ پرے بھائی میر محمد حسن کو اپنا کلام بنظرِ اصلاح دکھاتے رہے۔ اُن کا تخلص غریب تھا۔ میر شفیع نے بہت جلد اچھی مشقِ سخن بہم پہنچالی۔ اس کے بعد وہ مدراس چلے آئے۔ یہاں پہنچکر فارسی زبان کے محاورات کی تحقیق اور اپنے کلام کی اصلاح کے لئے میرزا محمد عبدالباقی و فاطمہ ایرانی کو منتخب کیا اور اُن کی صحبت و رہنمائی سے بہت کچھ فائدہ اُٹھایا۔ لائقِ اُستاد نے تھوڑے ہی دن میں شفیع کو اچھا شاعر اور فارسی زبان کا ماهر بنا دیا۔ پھر شفیع کو سیر و سیاحت کا شوق ہوا۔ وہ اپنی بلند ہمتی سے کام لیکر گھر سے نکل کھڑے ہوئے، اور مدتِ دراز تک بہت سے شہروں کی سیاحت کرتے رہے۔ جس شہر میں جاتے، وہاں کے نامور اربابِ علم و ادب کی صحبت میں حاضر ہوتے۔ اُن سے ملاقاتیں ہوتیں، اور علمی و تجرباتی فوائد حاصل کرتے تھے۔ اس طرح شفیع نے اپنی قابلیت اور علمی تجربہ بہت بڑھا لیا۔

لیکن ابھی شفیع نے اپنی عمر کے اکیسویں سال ہی میں قدم رکھا تھا کہ اُن کے والد کا انتقال ہو گیا۔ اس حادثے کی وجہ سے شفیع کی ذمہ داریاں بہت بڑھ گئیں اور اُن کے پائے سیاحت میں بیڑیاں پڑ گئیں۔ حالات نے کچھ ایسا مجبور کر دیا کہ آخر کار شفیع کو اپنے سیر و سفر کا یہ سلسلہ بند کر دینا پڑا۔ اور اپنے والد مرحوم کی جگہ پر منشی گری کی خدمت اختیار کر لی۔ آٹھ سال بعد اپنی قابلیت کے سبب ترقی کر کے محکمہ صدر امین کے دفاتر دیوانی کی سررشتہ داری کے معزز منصب پر سرفراز ہوئے۔ شفیع فارسی اور اردو دونوں زبانوں میں شعر کہتے تھے۔ اور نثر نگاری کا بھی خاص ذوق تھا۔ کئی فنون میں ان کی تصانیف ہیں، جو اُن کی قابلیت کی شاہدِ عادل ہیں۔ نیز دونوں زبانوں میں کوئی ساٹھ ہزار ابیات کہے ہیں۔

فارسی اور اردو کے علاوہ شفیع کو اور کئی زبانوں پر عبور حاصل تھا۔ مثلاً تلنگی وغیرہ۔ یہی نہیں بلکہ مختلف زبانوں سے ترجمہ کرنے میں بڑا کمال پیدا کر لیا تھا، بہت جلد ترجمہ کر لیتے تھے۔

نواب اعظم کے دور حکومت میں یا اس سے کچھ پہلے جو شعراء اور فارسی زبان کے ماہرین یہاں نمایاں ہوئے، اُن میں ایک بزرگ میر محمد شفیع نامی تھے، جنکا تخلص شفیع اور وطن نلور تھا۔ یہ میر عسکری باقری کے لائق فرزند تھے۔ اور استرآباد (فارس) ان کا آبائی وطن تھا۔

سلطان قطب عبداللہ عرف تانہ شاہ کے زمانہ حکومت میں (جو گولکنڈہ حیدرآباد کا نامور بادشاہ اور قطب شاہی سلسلے کا ایک گوہر آبدار تھا) میر شفیع کے اجداد میں سے ایک بزرگ یہاں وارد ہوئے۔ ان کا نام میر حسن تھا۔ یہ بادشاہ کے بہت محبوب نظر ہو گئے۔ ان کی سیادت اور شرافت آبائی کا لحاظ کر کے بادشاہ موصوف ان کی بہت کچھ تعظیم کرتا، اور عزت و احترام سے پیش آتا تھا۔ اور اسی قدردانی کی بدولت میر حسن کو حیدرآباد کے اطراف میں ایک موضع مری گنتہ نامی مدد معاش کی طور پر جاگہر میں مرحمت فرمایا گیا، جو (سنہ ۱۲۶۲ھ تک) اُن کی اولاد کے قبضے میں تھا۔ اور وہ اس موضع کی آمدنی سے فائدہ اُٹھاتے دھتے تھے۔

میر شفیع کے والد بزرگوار اپنے حالات کے اقتضا سے منجھلی بندر میں آ رہے۔ اور یہاں کسب معاش کیلئے تجارت کا سلسلہ شروع کیا۔ عرصے تک یہ شغل جاری رہا۔ بعد کو انگریزی حکومت کی ملازمت اختیار کر لی اور ضلع نلور کے محکمہ سرکاری کی منشی گری کی خدمت پر مامور ہوئے۔ وہیں اُنہوں نے اپنے گھر والوں کو بلالیا، اور نلور ہی کو اپنا وطن بنا کر دھلے سہلے لگے۔

میر شفیع نلور ہی میں سنہ ایک ہزار دو سو آٹھ ہجری میں پیدا ہوئے اور وہیں نشو و نما پائی۔ سن شعور کو پہنچنے کے بعد اُنہوں نے عربی، فارسی اور علم سیاق میں اپنے والد بزرگوار سے استفادہ کیا۔ اُن کے علاوہ اُس عہد کے دوسرے استادوں سے بھی سند تکمیل حاصل کی۔ اسی زمانے میں شعر و شاعری کا شوق بھی پیدا ہو گیا،

* دریاے خزر کے ساحل پر ملک مازندران کا ایک شہر ہے

† تذکرۂ گلزار اعظم مطبوعہ مدراس۔

میر محمد شفیع باقری، نلوری

By

MUHAMMAD HUSAYN MAHVI,

Junior Lecturer in Urdu.

مدراس میں علمی و ادبی دور کی ابتدا یونٹو اسلامی سلطنت کے زمانہ قیام سے ہوتی ہے۔ لیکن نواب والا جاہ اول نواب محمد علیخان کے دور حکومت میں زیادہ عروج ہو گیا تھا۔ اور کامل فروغ نواب اعظم کے عہد میں ہوا۔

نواب اعظم کا وجود والا جاہی سلسلے میں علمی و ادبی حیثیت سے بہت مبارک اور موجب ترقی ہوا۔ مگر اُن کی جواناموگی نے مشرقی علوم کی قدردانی کا گویا خاتمہ کر دیا۔ اگرچہ اُن کے جانشینوں نے بھی علم کی قدر افزائی کی، تاہم زمانے کے حالات کچھ ایسے تھے کہ وہ بات نہ دہی:

دل ہی نہ رہا امید کیسی - جوت کت گئی نخل آرزو کی

نواب اعظم خود اچھے شاعر اور شعراء و علماء کے حد درجہ قدردان تھے۔ اس وجہ سے خصوصیت کے ساتھ فارسی ادب کا ذوق مدراس میں بلند ہو گیا تھا۔ اُن کے زمانے میں اس زبان کے اچھے اچھے ماہر، ادیب، مصنف، زبانداں، اور بلند پایہ شاعر نمایاں ہوئے۔ کچھ تو اس قدردانی کی بدولت اور کچھ قابل و فاضل لوگ انگریزی ملازمت کے سلسلے میں شمالی ہند اور ایران وغیرہ سے آکر یہاں اکٹھا ہو گئے۔ غرض یہ کہ اچھا خاصا اہل علم کا مجتمع تھا۔ تصلیف و تالیف کا بازار گرم رہتا تھا۔ مشاعروں کی ہنگامہ آرائیاں تھیں، اور جابجا فارسی تعلیم گاہوں کی چہل پہل تھی، مگر افسوس کہ یہ دور زیادہ دنوں باقی نہ رہ سکا:

”خوش درخشید، ولے دولت مستعجل بود“

TATTVASUDDHI

EDITED BY

S. S. SURYANARAYANA SASTRI

AND

E. P. RADHAKRISHNAN

The publication of this Advaita manual commenced with the first issue of the *Annals*. The present number contains chapters 26-32:

Bhedanirākaranam
Asatkāryavādanirākaraṇam
Kṣanabhaṅgavādanirākaraṇam
Bhedābhedanirāsaḥ
Dehātmavādanirākaraṇam
Vijñānavādanirākaraṇam
Saṃsāramithyātvam

The text contains fourteen chapters more making 46 chapters in all. It is hoped to complete the issue of the book in the next number of the *Annals*.

॥ भेदनिराकरणं षड्विंशम् ॥

नेहास्ति नानेति निवार्य भेदं सदेकमेवेति यमेकमाह ।

श्रुतिर्निरस्तातिशयावैबोधं नतोऽस्मि तं विष्णुमनन्यभावाः ॥

संप्रति विचार्यते 'किं भेदो नाम वस्तुस्वरूपमेव औहोस्त्रिदर्थान्तरम्?' इति । तत्र सांख्यादयो मन्यन्ते—'द्विविधो भेदः । एकस्तावत् पदार्थानां अन्योन्यं सामानाधिकरण्यतायोग्यतालक्षणः, यथा रजतादेः शुक्तिर्कादिसंसर्गायोग्यतालक्षणः ; स च [पदैर्धर्म एव ;] पदार्थस्वरूपेऽवगतेऽपि तद्गतधर्मविशेषावगमेन विना च नावगम्यते । एकस्तु पदार्थानां असङ्करलक्षणः ; स तु [पदार्थस्वरूपमेव ; तदवगतिश्च] पदार्थस्वरूपावगतिरेव । ननु " 'अयं अस्मात् भिन्नः' 'इति धर्मप्रतियोग्यपेक्षो भेदः ; तदग्रहणं च धर्मिग्रहणाद्यपेक्षम् ; न तु घटादिस्वरूपं प्रतियोग्यार्धपेक्षम्, नापि तदग्रहणम् ; कुतस्तत्र पदार्थस्वरूपमेव भेदः ? कुतो वा अनयोः एकज्ञानवेद्यत्वम् ?'

- | | |
|---|--|
| १. E: श्रुति | ११. E omits the words within brackets. |
| २. C: शयात्मबोधं | |
| ३. B: नमामि | १२. C: रूपः for लक्षणः |
| ४. C: भावम् | १३. C omits the portion within brackets. |
| ५. C: उत तच्चान्तरं | |
| ६. C: सांख्या मन्यन्ते | १४. C omits इति |
| ७. E: विविधो | १५. E: अपेक्षेण तु |
| ८. C drops this dr̥ṣṭānta and a part of the following up to अवगते तद्गतधर्म | १६. C omits आदि
E: पेक्षेणापि |
| ९. A E omit आदि | १७. C: तदग्रहणं धर्मिग्रहणाद्यपेक्षम् |
| १०. B omits च | १८. B: ततस्तत्र |
| | १९. C: तयोः |

इति । उच्यते । न तावत् भेदस्य धर्मप्रतियोग्यपेक्षा, रूपरसादिस्वरूपस्यैव भेदे
त्वात्, तस्य च प्रतियोग्याद्यनपेक्षणात् । असङ्करो हि भेदैः । स च रूपस्य रूपा-
त्मनैव रसादेः सिद्धः । न हि रूपरसयोः स्वरूपव्यतिरेकेण धर्मान्तरापेक्षोऽसङ्करः^१
प्रतिभाति ; तयोः स्वरूपस्यैव असङ्करात्मनैर्वै अवभासनात् । या तु तत्र धर्मप्रति-
योग्यपेक्षा सा तत्र भेदशब्दप्रयोगनिबन्धना । तथा हि । रूपरसादिशब्दास्तावत्
रूपरसादौ तैस्वरूपमात्रनिमित्ताः प्रयुज्यन्ते ; भेदादिशब्दास्तु तत्रैव बुद्धिसन्निधापित-
पदार्थान्तरोपाधिमपेक्ष्य । यथा वृक्षादिषु वृक्षादिशब्दाः तैस्वरूपमात्रापेक्षया प्रयुज्यन्ते,
वनादिशब्दास्तु तत्रैव चैकदेशावस्थानाद्युपाध्यपेक्षया । [तत्रैव धर्मप्रतियोग्यपेक्षायाः]
भेदशब्दप्रयोगनिबन्धनत्वात्, स्वरूपातिरिक्तभेदे^{१४} प्रमाणाभावात्, निर्विकल्पैकविज्ञा-
नेऽपि रूपरसादिस्वरूपस्यैव असङ्करात्मना अवभासनात्, वर्तुस्वरूपमेव भेदो न
अर्थान्तरम्—इति ।

तत्रेदमाचक्ष्महे । यदि कश्चित् पदार्थानां धर्मभूतो भेदः प्रतिभासते, प्रति-
भासताम् ; न तत्प्रतिभासो निराक्रियते, यावत्प्रपञ्चावभासं भेदस्यैव भीष्टत्वात् । यत्तु

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| १. O: रूपमादि | ११. C omits तत् |
| २. E: भेदात् | १२. B C: तत्रैवैकदेश |
| ३. E: भेदस्वरूपस्य | १३. E omits the words within brackets. |
| ४. O: रसात्सिद्धः | १४. E: भेदप्रमाण |
| ५. E: पेक्षा रूपस्यैव भेदे तत्र शब्दप्रति-
योगिनिबन्धना ; thus a few
phrases are missing ;
O: धर्मान्तरं पक्षोऽसङ्करः | १५. A: निर्विकल्पज्ञाने
E: निकल्पक |
| ६. B C drop एव | १६. C: सङ्करा |
| ७. O: अवभासात् | १७. C omits वस्तु |
| ८. A omits तु | १८. O: अत्र |
| ९. O: रसादिस्वरूपनिमित्ताः | १९. O: भासते |
| १०. E: प्रतियुज्यते | २०. C omits अव |
| | २१. A D: अपीष्टत्वात् |

घटादिस्वरूपमेव भेदः इति परिकल्पनम्, तत्र घटौमुपैति, 'प्रतीतिविरोधात्, व्यव-
हाराभावप्रसङ्गात्, भेदोभावप्रसङ्गाच्च । तथा हि । 'शुक्लो घटः' इतिवत् 'भिन्नो
घटः' इति घटधर्मत्वेनैव भेदः प्रतिभासते, न तु 'भेदो घटः' इति घटस्वरूपत्वेन ।
अतो भेदघटयोः धर्मधर्मित्वेन प्रतीतेः आ बालपण्डितं प्रसिद्धत्वात्, प्रसिद्धेः बाधा-
भावात्, तदपलापे सर्वप्रतीत्यपलापप्रसङ्गाच्च भेदस्य वस्तुस्वरूपैकल्पना सकललो-
कीकृतप्रतीतिविरुद्धी । किं च भेदो घटौदिस्वरूपमेव चेत्, भेदघटादिशब्दानां
पर्यायत्वप्रसङ्गः । तथा सति 'घटो भिन्नः, 'पटो भिन्नः' इति भेदशब्दस्य अनेकैः
घटपटादिशब्दैः सह प्रयोगो न स्यात् । तर्तश्च शब्दार्थव्यवहारः अस्तमियात् ।
तत्र यदुक्तम् 'वृक्षवनादिशब्दौ इव वृक्षेषु स्वरूपपररूपोपाधिनिमित्तौ घटभेदशब्दौ'
वर्तते' इति, तदसत् । एकदेशावस्थानादिधर्मविशिष्टैः किल वृक्षवनादिशब्दाभि-
धेयाः, स्वरूपेण वृक्षादिशब्दवाच्या इत्यस्त्येव कियानर्थभेदः । ह्रस्वदीर्घादिशब्दाः
पुनः न्यूनाधिकदेशकालव्यापैधर्मनिबन्धनाः वृक्षादिषु प्रयुज्यन्ते; न तत्स्वरूपमात्र-
निबन्धना एव । तथा पित्रादिशब्दाश्च पुरुषादिषु जननादिसम्बन्धप्रयुक्ताः प्रवर्तन्ते ।
सर्वथापि तु अपर्यायशब्दानां वाच्यार्थभेदः अपरिहार्य एव । ततश्च भेदघटादि-

१. C: कल्पितं
२. C omits घटाद्युपैति ;
E: घटादिद्युपैति
३. E drops प्रतीति
४. A E omit भेदाभावप्रसङ्गात्
५. B: इति वा
६. C omits एव
७. All except C give च for तु
८. A C E: धर्मधर्मित्वप्रतीतेः
९. E adds सर्वत्र
१०. C: स्वरूपत्व
११. B C: लोक
१२. E omits प्रतीति

१३. C drops आदि
१४. C omits पटो भिन्नः
१५. A: अनेकैकघट
१६. A omits च
१७. C: शब्दाविव
१८. A E: शब्दौ घटस्वरूपे वर्तते
१९. A E: देशोऽवस्था
C: एकदानेकदेशावस्थान
२०. Here E introduces a portion
from the 23rd Chapter:
धर्मिकालव्यवहितं up to नापि भेद-
स्यालन्तापहवः
२१. B C: व्यापित्व

शब्दयोः वाच्यार्थभेदाभावे सति पर्यायत्वात् अनेकैः भिन्नार्थशब्दैः सहप्रयोगानुपपत्तेः शब्दार्थव्यवहारोऽनुपपन्नः स्यात् इति व्यवहारान्यथानुपपत्त्यै घटादिस्वरूपात् अर्थान्तरं भेदः इति निश्चीयते । तथैवाचानुमानम् 'विवादगोचरापन्नो भेदशब्दवाच्यो घटशब्दवाच्यात् अर्थान्तरं भवितुमर्हति, तदपर्यायशब्दवाच्यत्वात्, घटादिशब्दवाच्यवत्' इति । भेदशब्दो धर्मिघटपर्यायो न भवितुमर्हति, घटादिशब्दसामानाधिकरण्येनापि प्रयुज्यमानत्वात्, शुक्लादिशब्दवत् ।

अपि च भेदस्य घटादिस्वरूपमात्रत्वे घटादेः अविदारणात्मकत्वात् लोके विदारणरूपो भेदो न सिध्येत् । ततश्च अन्योन्यानात्मतालक्षणवस्त्वसङ्केतासिद्धेः अद्वैतवाद एव भवतीति सूक्ष्मेक्षिकां कुर्वता समर्थितः स्यात् । घटादेर्वा भेदमात्रत्वे भेदस्य विदारणात्मकत्वात् एको घटो न सिध्येत् । तथा तदंशिशो वैको घटो^{१२} न सिध्यतीति शून्यं जगदभविष्यत् ।

अथ मतम् 'भेदात्मना एकबुद्धिबोध्यत्वात् भेदात्मकत्वेऽपि घटादेः एकत्वमविरुद्धम्' इति, तर्हि इदं ब्रूहि 'किं समस्तजगदुदरवर्ती एक एव भेदः, किं वा अनेकः?' इति । यथायः कल्पः तदा भेदस्य एकत्वात् तौवनमात्रत्वाच्च सर्वस्य

१. C: शब्दव्यव

८. C: आत्मकत्वलक्षणः;

२. B adds अपि

B: आत्मतालक्षण

३. C: अनुमानं च भेदो घटशब्दवाच्यात् etc.

९. B: वस्त्वन्तरा-

१०. A C omit अपि

४. C omits भवितुमर्हति

११. C: तदंशस्तदंशोऽन्येका

५. C: भेदशब्दो न घटपर्यायः घटादिशब्दसामानाधिकरण्य etc.

१२. A omits घटो

१३. C: सिध्येदिति

६. A: न भवति

१४. A: असिद्ध

७. B: स्वरूपो

१५. C: तन्मात्र

वस्तुजातस्य पुनरपि^१ अद्वैतवादसमाश्रयणमेव स्यात् । अथ अनेके भेदाः, तैदापि तेषामनेकत्वं एकं चेत्, तैन्मात्रत्वे सर्वभेदानां अद्वैतवादप्रसङ्गः ; अतौवन्मात्रत्वे च भेदभेदिनोर्भेदप्रसङ्गः । ततश्च घटादिभेदोऽपि^२ घटादिस्वरूपादर्थान्तरमेवेत्यापत्तिः । तस्मात् सर्वलोकानुभवविरोधाच्च^३ शब्दार्थव्यवहारानुपपत्तेः अद्वैतवादस्य शून्यवादस्य वा प्रसङ्गात् घटादिस्वरूपमेव भेदः इतीयं^४ कल्पना न त्रिवेकिजनमनोऽनुकूला ; किं तु घटादिस्वरूपात् अर्थान्तरभूतो धर्मिप्रतियोग्यपेक्षश्च भेदः प्रमाणानावसेयोऽपि यावदैकात्म्यबोधं साक्षिवेद्यतया अवभासते इति न स्वरूपभेदकैल्पनावकाशः । नापि भेदस्य अर्थैन्तापहवः ।

यत्पुनरुक्तम् ‘निर्विकल्पविज्ञानेऽपि भेदोऽवभासते’ इति तत्र वक्तव्यं ‘किमिदं निर्विकल्पकज्ञानं विवक्षितम्?’ इति । यदि तावत् विवैकल्पः शब्दः, तर्द्दहितं बालमृकादिविज्ञानं निर्विकल्पकमित्युच्येत^५, तदा तेषां तर्द्दाचकशब्दापरिज्ञानेऽपि ‘अयमस्मात् भिन्नः’ इति धर्मिप्रतियोगिविज्ञानसंभवात् तदपेक्षभेदप्रतिभासेऽपि न कश्चित् विरोधः । अथ विकल्पो भेदः, तद्वहितं प्रथमाक्षसन्निपातजं विज्ञानं निर्विकल्पकम्, इत्यभिप्रायः, तदा भेदस्फुरणरहिते विज्ञाने भेदोऽवभासते

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| १. B: पुनरद्वैतवादः समाश्रयणीय एव स्यात् | ११. C: भेदावकाशः |
| २. C: तथापि | १२. C: अत्यन्तमप |
| ३. C: तावन्मात्रत्वात् | १३. C: ज्ञान for विज्ञान |
| ४. B: अथ तावन्मात्रत्वे | १४. C omits विवक्षितमिति |
| ५. C: अपि for च | १५. A E omit the visarga after विकल्प |
| ६. C omits अपि | १६. E: तत्र हि बाल |
| ७. B C omit च | १७. C omits वि |
| ८. B adds वा | १८. C: उच्यते |
| ९. C adds च | १९. C omits तत् |
| १०. C: इति न घटते ; किं तु | २०. C: भेदरहितविज्ञाने |

इति विरुद्धभाषित्वं^१ निर्व्यलीकानां आपद्यते । तस्मात् न वस्तुस्वरूपं भेदः इति^२ सूक्तम् । तस्मात् अनिर्वचनीयाविद्यात्मको भेदो यावदैकात्म्यबोधमवभासमानो न केनचित् प्रत्याख्यातुं शक्यते इति ।

इति तत्त्वशुद्धौ भेदनिराकरणप्रकरणम् ।



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१. A: भाषित्वात्
E: भाषितत्वात्
२. O: निर्व्यलीकमापद्यते

३. A: आपद्यते
४. C E omit सूक्तम् ; O closes the chapter with इति

॥ असत्कार्यवादनिराकरणं सप्तविंशम् ॥

श्रुतिः सदेवौखिलमग्र आसीदिति खयं प्राह जनेश्वरैः सत्त्वम् ।

कार्यप्रपञ्चस्य यदैतन्मनैव नमोऽस्तु तस्मै हरये परस्मै ॥

संप्रति विचार्यते ' किं प्रागुत्पत्तेः असत् कार्यम् , आहोस्वित् असद्विलक्षणम् ?' इति । तत्र कार्यं प्रागुत्पत्तेः असत् भवितुमर्हति, योग्यत्वे सत्यनुपलभ्यमानत्वात् , [औकाशकुसुमवत् । न च कार्यं प्रागुत्पत्तेः अयोग्यमिति शक्यं वक्तुम् , तदापि तस्य सत्त्वात् , कारणाविनाभावाच्च । कारणस्य चोपलभ्यमानत्वात्] सतः कार्यस्य कारणोपलब्धे सति अनुपलभासंभवात् । ततश्च घटादिकार्यस्य प्रीगुत्पत्तेः सत्त्वे सति स्वकारणेन मृदादिना उपलभ्यमानेन सहैव सदेवोपलब्धिः स्यात् । न चैवमुपलभामहे । तस्मात् असदेव कार्यं प्रागुत्पत्तेः इति निश्चीयते ।

अपि च जन्मनः प्रागपि घटादिकार्यस्य सत्त्वे कुलालादिकारकव्यापारवैयर्थ्यं स्यात् । कार्यस्य सत्त्वाय हि^{१०} कारकव्यापारः ; तच्चेत् प्रागेव सत् , किंविषयः

१. E: सदेवोऽखिल

२. B: जनैश्च ;

C: जनश्च

३. E: तदात्मनैव

४. C: इदं इदानीमालोच्यते

५. A E: सदसद्विलक्षण ;

C: असिद्ध

६. C omits भवितुमर्हति

७. E drops the portion within brackets

८. C: गदितुम्

९. C omits च

१०. A: गोपालंमे

E: कारणोपलभ्यसंभवात् । ततश्च

११. B C omit प्रागुत्पत्तेः

१२. A omits सह

B: सहसर्वदैव

१३. C omits निश्चीयते

१४. C: यदि जन्मनः प्रागपि घटादिकार्यस्य सत्त्वं

१५. E omits स्यात्

१६. E: सत्त्वाच्च

१७. B omits हि

पुनः कारकव्यापारः स्यात् ? अथ सतोऽपि कार्यस्य अभिव्यक्तये कारकव्यापारः, न सत्त्वाय इति शङ्केयाः, तदपि दुरूपपादम्, अभिव्यञ्जकवैषम्यात् । अभिव्यञ्जको ह्यादित्यादिः स्वविषयरूपादीन् स्वगोचरदेशस्थान् युगपत् अविशेषेण अभिव्यनक्ति । तथा कुलालादिव्यापारोऽपि यदि मृदादिविषयो घटाद्यभिव्यञ्जकः, तदा स्वगोचर-मृदादिगतं समस्तं घटशैरावादिकार्यजातं युगपदेव अभिव्यञ्जयेत् । न हि तथा दृश्यते ।

अपि च प्रौढगुणत्वेरपि कार्यस्यै सत्त्वे निश्चिते सति कारकव्यापारोऽभिव्यञ्जकः अभिगम्येतापि ; अनिश्चिते तु सत्त्वे, यदन्वयव्यतिरेकानुविधायि कार्यस्य सत्त्वं दृश्यते, तस्य तदेव सत्त्वैनिमित्तमिति राजमार्गः ।

अपि च प्रागुत्पत्तेः कार्याभिव्यक्तिरपि सती किं वा असती इति विकल्पनीयम् । 'यदि सती तदा कार्याभिव्यक्तये' कारकव्यापारो न स्यात् । अर्थे असती, तर्हि यथै तस्याः प्रागुत्पत्तेः अविद्यमानाया एव जन्मना सत्त्वमिष्यते, तथा कार्यस्यापि भवितुमर्हति । तदैवं प्रयोगः 'विमतिपदं कार्यं प्रागुत्पत्तेः असत् भवितु-

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| १. A E omit न | ११. E: कार्यत्व |
| २. C omits शङ्केयाः | १२. B: सत्त्वरामार्गः |
| ३. C: न for दुरूपपादम् | १३. B: किं वा न सतीति ; |
| ४. E: स्वविषयान् रूपादीन् | C: किं सती etc., |
| ५. C: व्यञ्जकः स्यात्तदा | १४. C: प्रथमे for यदि सती |
| ६. C omits समस्तं | १५. All except C insert a च |
| ७. E: घटघटिकादि | १६. C: द्वितीये तु यथा etc. |
| ८. A E: युगपदभिव्यञ्जकम् | १७. E: यथामतं स्याः |
| ९. C: न च तथा | १८. C: सत्त्वमिति कल्प्यते |
| १०. C: अपि च निश्चिते प्राक्सत्त्वे कारक-
व्यापारोऽभिव्यञ्जकः कल्प्येत, अनिश्चिते
तु सत्त्वे | १९. C: कार्यस्यापीष्यताम् |
| | २०. C omits this anumāna. |

महति, कुलालादिकारकव्यापारान्वयव्यतिरेकानुविधायित्वात्, संप्रतिपन्नकार्याभिव्यक्तिवत्' इति । तस्मात् प्रागुत्पत्तेः असत् कार्यं इति तार्किकां मीमांसकाश्च मन्यन्ते ।

तदेतत् प्रतिविधीयते । न तावत् प्रागुत्पत्तेः अत्यन्तमसत् कार्यम्, अनुत्तिप्रसङ्गात्, आकाशकुसुमवदेव । ननु आकाशकुसुमस्य कारणाभावात् अनुत्पत्तिः, न पुनरसत्त्वादेव ; घटादेः पुनरसतोऽपि कारणभावात् उत्पत्तिः ; इति वैषम्यम् । तदेतदसांप्रतम्, असतो घटादेः^१ कारणेन सम्बन्धानुपपत्तेः असम्बद्धस्य च कारणानुयोगात् । अर्थ कारणव्यापारादेव तेन असम्बद्धमपि किञ्चिदसदुत्पद्यते, अविशेषात् तर्हि तत् एव सर्वमुत्पद्यताम् ।

स्यादेतत् 'असतोऽपि योग्यस्यैव कारणव्यापारात् उत्पत्तिः न सर्वस्य' इति । का तर्हि कार्यस्य प्रागुत्पत्तेः योग्यता नाम ? किं निरुपाख्यतामात्रमेव, किं वा तद्विलक्षणत्वम्, अथ वा निरुपाख्यस्यैव कश्चन धर्मः ? यद्यौघः कल्पः, तर्हि सर्वमसत् योग्यमेव इति सर्वमुत्पद्येत । अथ योग्यत्वं अत्यन्तासतो वैलक्षण्यम्, तदैपि सत्त्वं अनिर्वचनीयत्वं वा ? उभयथापि असत्कार्यवादभङ्गप्रसङ्गः । अथ असत् एव कश्चित् धर्मो योग्यत्वमिष्येत^२, सोऽपि निरुपाख्यः तद्विलक्षणो वा ? निरुपाख्यत्वे सति असदन्तरादविशेषः^३ ; तद्विलक्षणश्चेत्, तस्यापि कार्यत्वे सति प्रागुत्पत्तेः सतः अनिर्वच-

१. C: तत्र ब्रूमः

२. E: त्पत्तेः सत् कार्यं, thus dropping a few letters.

३. C: न त्वसत्त्वात्

४. C: कारणसंभवात् उत्पत्तिरविच्छेदा, मैवं
E: कारणाभावात्

५. B: तदेतदसत्

६. E: घटादकारणेन

७. All except C give बन्ध

८. E omits थ

९. A E omit नाम

१०. C: आद्ये

११. B: उत्पद्यते

१२. E: विवक्षान्

१३. C omits अपि

१४. E omits मङ्ग

१५. E: इष्यते

१६. A: शेषात्

नीयस्य वा [कार्यस्वरूपस्य इष्टत्वात् असत्कार्यवादभङ्गः । तस्मात् अतिप्रसङ्गपरिहाराय कार्यस्य प्रागुत्पत्तेरपि असद्विलक्षणत्वं आश्रयणीयम् ।

ननु] कार्यस्य असद्विलक्षणत्वेऽपि कुलालादिव्यापारेण सर्वं असद्विलक्षणं किमिति नोत्पद्येत ? तस्य कारणविशेषेण सम्बन्धोपपत्तेः योग्यतोपपत्तेश्च इति ब्रूमः । न च निरुपाख्यस्य इव असद्विलक्षणस्य कारणसम्बन्धानुपपत्तिः, स्वरूपसंज्ञावात् । ततश्च कारणविशेषसम्बद्धैस्तैव असद्विलक्षणकार्यस्य देशकालादृष्टनिमित्तपरिपाकयोग्यस्य कारकव्यापारविशेषात् उत्पत्तिरुपपद्यते । अतिप्रसङ्गानुमानेन वा कार्यस्य असत्त्वे सति उत्पत्त्यन्यथानुपपत्त्या वा प्रागुत्पत्तेरपि असद्विलक्षणत्वं तावदार्थितम् ।

यत्पुनरुक्तम् ‘कार्यस्य प्रागुत्पत्तेः योग्यत्वे सति अनुपलम्भात् असत्त्वम्’ इति, कैतैद्वयासम् ? योग्यस्य अनुपलम्भे सैत्थ्यसत्यत्वमिति व्याप्तं गगनकुसुमादौ, इति चेत्, न ; अनैकान्तिकत्वात् । तथा हि । बहुलान्वकार—^{१०}देशोपविष्टघटादेः अनुपलभ्यमानस्यापि संप्रतिपन्नमेव सत्त्वम् । अथ तस्य आलोकानाकलितत्वात् अयोग्यत्वमुच्यते, तर्हि कार्यस्य प्रागुत्पत्तेः कारकव्यापारानाकलितत्वात् अयोग्यत्वं समानम् ।

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|---|---|
| १. E omits the portion within brackets. | ११. E: योग्यकारक |
| २. C omits स्वरूप | १२. C: कारण |
| ३. A omits अपि | १३. C E: अतः प्रसङ्गा |
| ४. B omits किं | १४. B: अवगतं
C: ता ... सं योग्यस्यानुप |
| ५. C: कारणसम्बन्धोप
E omits कारण | १५. E: द्वैतव्याप्तं |
| ६. A omits योग्यतोपपत्तेः | १६. C: अनुपलम्भे सत्यसत्त्वं व्याप्तम् ;
A: अनुपलम्भसत्त्वसत्त्वमतिव्याप्तम् |
| ७. E: ननु for न च | १७. All except C omit देश |
| ८. C: संमवात् | १८. C: उच्येत |
| ९. A omits विशेष | १९. C: कार्यप्रागुत्पत्तेः |
| १०. A B: सम्बन्ध | |

अथ मतम्—आलोकसहकृतमेव चक्षुः घटादिग्रहणकारणं प्रसिद्धम् ; अतैस्तदभावे सति कारणवैकल्यादेव अन्धकारस्थघटादेः अग्रहणं युज्यते, न ग्राह्यासत्त्वैनिमित्तम् ; न चैवं कुलालादिव्यापारस्य चक्षुरादिसहकारित्वमस्ति ; यदि स्यात्, उत्तरकालमपि तेन विना घटादेः उपलब्धिर्न स्यात् ; अतः कार्यस्य प्रागुत्पत्तेः, पुष्कलकारणे सति अग्रहणं ग्राह्याभावनिमित्तमेव—इति । नैतत्सारम् । यथा आलोकद्रव्यैः संसृष्टस्यैव घटादेः चक्षुर्ग्राह्यत्वदर्शनात् आलोकसंसर्गासंसर्गौ घटस्यै योग्यत्वायोग्यत्वे कल्प्येते, तथा विशिष्टावयवविन्यासोपेतकारणद्रव्यसंसृष्टस्यैव घटादिकार्यस्यै प्रत्यक्षादिविषयत्वदर्शनात् तथाविधकारणद्रव्यसंसर्गासंसर्गौ कार्यस्य योग्यत्वायोग्यत्वे भवतः । ततश्च कार्यं प्रागुत्पत्तेः असद्विरलक्षणमपि आलोकसंसृष्ट इव घटः तथाविधकारणद्रव्यासंसृष्टं सत् प्रत्यक्षादेः अयोग्यमिति तदग्रहणं न ग्राह्याभावनिमित्तं शक्यं वक्तुम् । घटादिकार्यस्यै अकार्यत्वे विशिष्टावयवविन्यासोपेतस्वकारणसंसर्गादिव प्रत्यक्षादिविषयत्वं इति न किञ्चिदनुपपन्नम् ; अत एव असद्विरलक्षणस्यापि कार्यस्य प्रागुत्पत्तेः अयोग्यत्वात्, ‘योग्यत्वे सति अनुपलम्भात्’ इत्यसिद्धो हेतुः ।

युक्तम् ‘कारकव्यापारस्य अभिव्यञ्जकवैषम्यात् कार्यस्यै सत्त्वनिमित्तमेवासौ’ इति, तदेतच्चोद्यं मीमांसकानां न शोभा^{१४} बिभर्ति ; शब्दाभिव्यञ्जकप्रयत्नादेः प्रदीर्घादि-

१. B: अतदभावे

२. C: स्थष ... रग्रहणमुपपद्यते

३. C: ग्राह्यासत्त्व

४. C: अनुपलब्धिः स्यात्

५. C omits द्रव्य

६. C: कार्यस्य

७. C: कार्यद्रव्यस्य

८. C omits कारण

९. A B: योग्यायोग्यत्वे

१०. C: कारणस्यापि कार्यत्वे

११. C: योग्यत्वे सत्यनुपलम्बमानत्वात् इत्यसिद्धो हेतुः ;

A: उपलम्भयोग्यत्वायोग्यत्वे

१२. C: यदुक्तं

१३. B: कार्यस्यासत्त्वनिमित्त

१४. C: शोभते

१५. C: कस्य प्रयत्नादेः

१६. A B: प्रतिवादि

वैषम्ये^१ सति अभिव्यञ्जकत्वाभ्युपगमात् । नापि तार्किकसमैयावष्टमेन चोद्यैमुपपद्यते, प्रतिकार्यं उत्पत्तिकारकादिभेदात् । अतः कारकस्य अभिव्यञ्जकत्वेऽपि नै युगपत् सकलकार्यव्यञ्जकत्वम् ।

यदपीदमुक्तम् ‘ प्रागुत्पत्तेः कार्यस्यै सत्त्वे निश्चिते कारकव्यापारस्य अभिव्यञ्जकत्वलाभः, कार्यस्यै प्रागुत्पत्तेः सत्त्वमेव अनिश्चितम् ’ इति, तदप्यचारं विरचितम्, कार्यस्य अनुमानेन सत्त्वनिश्चयात् । तथा हि । विवादगोचरापन्ना जनिः सकर्तृका भवितुमर्हति, क्रियात्वात्, गमनादिक्रियावत्, इति । तथा विवैदगोचरापन्नः कर्ता स्वकर्तृकक्रियायाः प्रागेव लब्धात्मकः, कर्तृत्वात्, गमनादिकर्तृवत् इति^{१५} । तदेवं उत्पद्यमानस्य प्रागुत्पत्तेः असद्विलक्षणत्वमवगतम् । तर्तश्च कारकव्यापारस्य अभिव्यञ्जकत्वमनुमिमीमहे । [तथै हि—विवादाध्यासितः] कुलालादिकारकव्यापारः स्वसिद्धेः प्रागेव विद्यमानस्य अभिव्यञ्जको भवितुमर्हति, कारकव्यापारत्वात्, कृपाकाशाद्यभिव्यक्तिकारकव्यापारवत्—इति ।

यच्चेदमुक्तम् ‘ कार्यस्यै अभिव्यक्तिः प्रागुत्पत्तेः सतीति^{२१} चेत्, कारकव्यापारानर्थक्यप्रसङ्गः ; असतीति^{२२} चेत्, असत्कार्यवादप्रसङ्गः ; अभिव्यक्तेरपि अभि-

- | | |
|---------------------------------|---|
| १. C: वैलक्षण्ये सत्यपि अभि | १३. C omits विवादगोचरापन्नः |
| २. C: मत for समय | १४. C: कर्तृकरवात् |
| ३. C omits चोद्यं | १५. C omits इति |
| ४. C: कारकव्यापारस्य | १६. C omits च |
| ५. E: त्वेऽपि सकलकार्यव्यासङ्गः | १७. C omits the words bracketed. |
| ६. C: कार्यप्रसङ्गः | १८. C drops भवितुमर्हति |
| ७. E: कार्यत्व | १९. C: अनभिव्यक्तविषयत्वे सति कारक etc. |
| ८. C: कार्यस्य तु | २०. C: कार्याभिव्यक्तिः |
| ९. C: तदप्यपेशलम् | २१. C omits इति |
| १०. E: तत्त्व | २२. C E omit इति |
| ११. C omits भवितुमर्हति | |
| १२. C: गमनादिवत् | |

व्यक्त्यन्तराभ्युपगमे^१ अनवस्था' इति, नैष दोषः; कार्यस्य सत्त्वाभ्युपगमात्, अभिव्यक्तेरेव असत्त्वात् । न च वाच्यम् 'अभिव्यक्तेरपि कार्यत्वात् असत्कार्यवाद-प्रसङ्गो दुर्वारः' इति; अभिव्यक्तेः अकार्यत्वात् । कार्याभिव्यक्तिर्हि सा । अपि च परेषामप्ययं पर्यनुयोगः समानः । तथा हि । जनेः कार्यत्वे जन्यन्तरापेक्षत्वात् अनवस्था; अकार्यत्वे सति कारकव्यापारवैयर्थ्यप्रसङ्गः, इति । अथ 'जनिः स्वयं कार्यं न भवति; किं तु कार्यजनिरेव'; सा चैव स्व[पर]निर्वाहिका; अतो नानवस्था, नापि नित्यत्वप्रसङ्गः' इति, तदेतत्सर्वमभिव्यक्तावपि समानम् । तैतः प्रागुत्पत्तेः सदेव] कार्यं इति सांख्याः स्वयूच्याश्च केचित् ।

तदपि दुर्निरूपम्, सत आत्मनो जन्मादर्शनात् । तथा हि । विर्मतिपदं कार्यं प्रागुत्पत्तेः परमार्थतः सत् न भवितुमर्हति, अनुत्पत्तिप्रसङ्गात्, आत्मवत्, इति ।

स्यादेतत् 'कार्यस्य अभिव्यक्तिरेव अस्मीभिः रिष्यते, न उत्पत्तिः' इति । तर्हि इदं वक्तव्यम् 'सा अभिव्यक्तिः कार्यमेव उत वस्त्वन्तरम्' इति । यदि कार्यमेव, तर्हि तस्याः प्रागुत्पत्तेः असत्त्वे सति असत्कार्यवादप्रसङ्गः; सत्त्वे तस्याप्यभिव्यक्तिः तस्याप्यन्या इत्यनवस्था कारकव्यापारानर्थक्यं चैव प्रसिज्येत । वस्त्वन्तरं तच्चेत्, तयोः सम्बन्धः अस्ति वा न वा? नास्ति चेत्, न तस्य अभिव्यक्तिः ।

१. C adds तु

२. E: कार्यत्वासत्त्वावगमात् etc.

A: कार्यस्यैव अनभ्युपगमात्;

B: कार्यस्यासत्त्वाभ्युपगमात्

३. C: अपेक्षायां

४. E adds सा and reads सा च again.

५. C omits च

६. E omits the part within brackets.

७. C: अतः

८. C: विमतं

९. C: परमार्थसत्

१०. C omits अस्माभिः

११. C omits अपि

१२. All except C give वा

१३. C: आपद्येत

१४. C omits तत्

अस्ति चेत्, असौ प्रागुत्पत्तेरपि सन् न वा? संश्वेत्, कारकव्यापारानर्थक्यादि-
दोषप्रसङ्गः; असंश्वेत्, असत्कार्यवाददोषप्रसङ्गः। तस्मात् कार्यं प्रागुत्पत्तेः न सत्,
नाप्यसत्। अतोऽनिर्वचनीयमायामयं कार्यम्। न हि मायायामपि सदसतोरिव
तर्कशलाकानिवेशः, असंभाव्यमानावभासरूपत्वात् तस्याः। श्रुतिश्च सदसद्विलक्षणमेव
कार्यं दर्शयति “नासदासीत् नो सदासीत्” इति। स्मृतिरपि—

“आसीदिदं तमोभूतं अप्रज्ञातमलक्षणम्।

अप्रतर्क्यमविज्ञेयं प्रसुप्तमिव सर्वतः॥” इति।

कार्यस्यै प्रागुत्पत्तेः या गतिरुपन्यस्ता सैव तस्य प्रध्वंसादूर्ध्वमपि द्रष्टव्या।

तस्मात् सकलमिदं घटशकटादिकं जगत् सदसद्विलक्षणानिर्वचनीयम्,
कार्यत्वात्, इति सिद्धम्।

इति तत्त्वशुद्धौ असत्कार्यवादनिराकरणप्रकरणम्।



१. C omits दोष

२. RV: X—129.

३. C: कार्यस्य प्रागुत्पत्तेः मायामयत्व-

मेवाह। सैव गतिः etc.

४. C: घटशकटादिकार्यं सदस etc.

५. C: सत्कार्यनिरूपणम्

॥ क्षणभङ्गवादनिराकरणं अष्टाविंशम् ॥

स्थिरपूर्णबोधवपुषा पुरुषैः स्थिरमेव दृश्यमपि पश्यति यः ।

सकलं सदैव भुवनं यमयन् तमहं नमामि शिरसा नृहरिम् ॥

इदमिदानीं चिन्त्येते 'किं घटादिभावाः क्षणभङ्गिनः किं वा स्थायिनः?' इति । तत्र हि^१ सौगता मन्यन्ते—घटादिभावानां प्रत्यक्षेणैव क्षणिकत्वमीक्षामहे । तथा हि । प्रत्यक्षं तावत् वर्तमानवस्तुग्राहि । तच्च घटादिवस्तु वर्तमानतया परिच्छिन्देत् तस्य अवर्तमानकालसम्बन्धं व्यवेच्छिनति । यथा नीलगुणविशिष्टवस्तु परिच्छिन्देत् तर्हि तस्यानीलसम्बन्धमपि सै व्यवेच्छिनति । अपि च अनुमानेनापि घटादिभावानां क्षणभङ्गुरत्वमध्यवस्यामः । तथा हि । विवादास्पदीभूताः भावाः क्षणभङ्गिनो भवितुमर्हन्ति ; सत्त्वात् ; यदक्षणिकं नै तत्सत् , यथा गगनकुसुमादि ; सन्तश्चेमे भावाः ; तस्मात् क्षणिकाः इति । अपि च स्थायिवादिनोऽपि यो घटस्य विनाशक्षणः प्रसिद्धः तदनन्तरपूर्वघटसत्ताक्षणस्य स्वानन्तरोत्तरक्षणे घटविनाशेन व्याप्तिः संप्रतिपन्ना । तथा च सति सर्वस्य क्षणिकत्वं अनुमातुं शक्नुमः । तथा च विवादगोचरापन्नघट-

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|--|---------------------------------|
| १. C: पुरुषं | ११. A corrects into परिच्छिन्नं |
| २. B: विचार्यते ; C: संप्रति विचार्यते | १२. B: परिच्छिनति |
| ३. C: क्षणिकाः | १३. A: छिन्नस्तदा |
| ४. B C E omit हि | १४. C omits तदा |
| ५. C: घटादीनां | १५. B omits स |
| ६. C: प्रत्यक्षमेव | १६. A C D: परिच्छिनति |
| ७. C omits ईक्षामहे and तथा हि;
A gives an alternative read-
ing: क्षणभङ्गुरत्वमध्यवस्यामः | १७. All except E omit न |
| ८. B omits वस्तु | १८. B: तत्कुसुमादि |
| ९. B omits तच्च | १९. B: विनाशक्षणः |
| १०. C: घटादिकं | २०. E omits च |
| | २१. B: पन्नाः |

सत्ताक्षणाः स्वान्तरोत्तरक्षणगतघटविनाशव्याप्ताः, घटसत्ताक्षेणत्वात्, अन्त्यक्षणवत् । तथा च घटादिभावाः क्षणिकाः, प्रत्यभिज्ञायमानत्वात्, ज्वालादिवत् ; स्थायिबुद्धि-वेद्यत्वाच्च क्षणिकाः, ज्वालादिवदेव । अपि^१ च विवादाध्यासिता घटादिभावाः क्षण-भङ्गिनो भवितुमर्हन्ति; अर्थक्रियाकारित्वात्; यदक्षणिकं न तदर्थक्रियाकारि यथा गगनकुसुमादि; न तथेमे भावाः नैर्थक्रियाकारिणः; तस्मात् क्षणिकाः—इति ।

तदेतत् निराकुर्महे । न तावत् क्षणिकत्वं प्रत्यक्षेणक्षितुं शक्यम्, प्रत्यक्षस्य वस्तुस्वरूपविधायित्वात् अतीतकालादिव्यवच्छेदकवैयर्थ्यानुपपत्तेः । न हि प्रत्यक्षस्य एकेन व्यापारेण वस्तुस्वरूपविधायित्वं अन्य[व्यवच्छेदकत्वं च संभवति, विधि]व्यवच्छेदयोः भिन्नव्यापारार्थकत्वात् । नाप्येकस्य प्रत्यक्षविज्ञानस्य युगपत् क्रमेण वा अनेकव्यापारसंभवः, जन्ममात्रव्यापारत्वात् अस्थिरत्वाच्च विज्ञानस्य । नापि वर्तमान-कालपरिच्छेदानन्तरीयकोऽतीतादिकालसम्बन्धव्यवच्छेदः इति युक्तम्, प्रत्यक्षविज्ञाने अतीतादिकालस्यै च अनवभानात् । न च अप्रतिभासमानस्य विधिः निषेधो वा संभवति । अथ स्मृतिविज्ञानेन बुद्ध्यारूढस्य अतीतादिकालस्य व्यवच्छेदः कल्प्येत, तर्हि तद्वदेव घटादेः अतीतादिकालसम्बन्धस्य अबाधितस्मृतिगोचरत्वात् नासौ व्यवच्छेत्तुं शक्यः । अपि च प्रत्यक्षं वर्तमानकालसम्बन्धसमये कालान्तरसम्बन्धं व्यवच्छिन्नमिति उत सर्वदैव ? वर्तमानसम्बन्धसमये चेत्, अस्तु । नैतावता क्षणिकत्व-सिद्धिः ; घटादेः कालान्तरसम्बन्धस्य स्वरूपेणानिराकरणात् । न च सर्वदैव, व्या-

१. B: लक्षणाः

२. B: लक्षणवत्

३. E: अविवादा

४. B: तत्कुसु

५. A: अनर्थ

६. B: कालत्वादि

७. E omits त्व

८. E omits the portion within brackets.

९. B: व्यापारकार्यत्वात्

१०. C: व्यापाराच्च विज्ञानस्य

११. B: कालसम्बन्धस्यानवभासनात्

१२. A: विज्ञानो

पत्यभावात् । न हि नीलादिवस्तुपरिच्छेदैकं प्रत्यक्षं तस्य सर्वदैव अनीलादिसम्बन्धं व्यवच्छिनत्ति । तस्मात् असदेतत् 'प्रत्यक्षेण क्षणिकत्वमीक्षामहे' इति ।

यत्पुनरुक्तम् 'घटादिभावाः क्षणिकाः सत्त्वात्' इति, तदप्यसत् । सतोऽपि हि चैत्रादेः स्थायित्वं प्रत्यभिज्ञायते । ननु न प्रत्यभिज्ञा प्रमाणम् ; प्रत्यक्षादावन्तर्भावात् । तथा हि । न तावत् प्रत्यक्षे अन्तर्भावः, संस्कारजन्यत्वात्, परोक्षविषयत्वाच्च, स्मृत्यादिवत् । नाप्यनुमाने, व्याप्तिजन्यत्वाभावात् । अतो रजतादिज्ञानवत् अप्रमाणं प्रत्यभिज्ञा । नेति ब्रूमः, प्रत्यक्षे अन्तर्भावसंभवात् । तथा हि । प्रत्यक्षं प्रत्यभिज्ञानम्, संप्रयोगजन्यत्वात्, अपरोक्षविषयत्वाच्च । ननु संस्कारजन्यत्वात् परोक्षविषयत्वाच्च अप्रत्यक्षत्वमुक्तम् । बाढमुक्तम्^१; तथापि प्रत्यक्षपक्षपात एव प्रत्यभिज्ञाया युक्तः, विशेषणविशेष्ययोः उभयोरपि प्रत्यक्षत्वात्; परोक्षकालादि-विशेषणमात्रस्यैव अप्रत्यक्षत्वात् ब्राह्मणग्रामादिवत् । तदेवं प्रत्यक्षबाधितपक्षत्वाच्च कालात्ययापदिष्टो हेतुः ।

यत्तुक्तम् 'घटान्त्यैक्षणस्य विनाशव्यासत्वात् पूर्वघटसत्ताक्षैणा अपि तथैव, घटसत्ताक्षैणत्वात्' इति, तदपि प्रत्यभिज्ञैर्विरुद्धम् । ननु प्रत्यभिज्ञा सादृश्यनिबन्धना सती न अनुमानं बाधितुमुत्सहते । तन्न, इतरेतराश्रयत्वात्, घटादेः प्रतिक्षैणविनाशे

१. E: च्छेदं
२. E omits असत्
३. B: यदुक्तं
४. B omits अपि
५. B: प्रामाण्यं
६. B: मानम्
७. A E: ज्ञानमिति ब्रूमः
८. A E: परोक्ष
९. E omits उक्तम्
१०. A E omit उभयोः

३;

११. B: अप्रत्यक्ष
१२. E: अन्तर्क्षण
१३. B: लक्षणा
१४. B: क्षणिकत्वात्
१५. B: मिज्ञान
१६. A omits तन्न
१७. A: प्रक्षणाविनाशे, which has subsequently been corrected wrongly into प्रत्यक्षविनाशे;
- E: प्रत्यक्षेण विनाशे

सिद्धे सादृश्यनिबन्धनौ प्रत्यभिज्ञा, सिद्धे^१ च प्रत्यभिज्ञायाः सादृश्यनिबन्धनत्वे सति प्रतिक्षणविनाशो घटादेः इति । न च अनुमानेन घटादेः प्रतिक्षणविनाशोऽध्यवसीयते इति युक्तम्, अनुपलब्धिविरोधात् । अस्ति चेत् घटस्य प्रतिक्षणं भेदः, स भेदो योग्यत्वात् उपलभ्येत । ज्वालादाविव अतिसादृश्यात् [भेदानुपलम्भः इति चेत्, नैतर्त्त ; अत्रापि सिद्धे भेदे सादृश्यसिद्धिः, सादृश्यसिद्धौ च तन्निबन्धनत्वात् अनुपलब्धेः अनुमानप्रामाण्यम्, अनुमानप्रामाण्ये च भेदसिद्धिः इति परस्पराश्रयत्वात् । कथं पुनः ज्वालादौ प्रत्यभिज्ञया स्थायित्वनिश्चये क्षणिकत्वाध्यवसायः ? इति चेत्,] अनन्यथासिद्धैः प्रकाशत्ववैतत्यानुपपत्त्या इति वदामः । तथा हि । प्रदीपस्तावत् अपै-वरकैकदेशसमुत्पन्नः सहसैव सकलमपवरकैः व्याप्नुवत् दृश्यते ।^२ न च गमनमन्तरेण देशात् देशान्तरव्याप्तिः संभवति । तत्र यदि तत्क्षणमेव ज्वालान्तरं नोत्पद्येत, तदा तैलवर्त्यादिदेशे प्रकाशो न भवेत्, प्रथमज्वालायाः अपसृप्तत्वात् । न च स्थायिन एव प्रकाशस्य अपसर्पणं इति युक्तं कल्पयितुम्, तैलवर्त्याद्यभावेऽपि अवस्थानप्रसङ्गात् । न च मण्यौदिवत् स्थायिन एव प्रदीपस्य विरलैर्निबिडावयवात्मकतया^३ प्रकाशवैतल्यं कल्पयितुं शक्यम्, तैलवर्त्याद्युपचयापचयाभ्यां सह [प्रकाशस्य उपचयापचयदर्शनात् । तत्रैवं सति यथा प्रथमज्वालापसर्पणे सति तत्क्षणमेव तैलवर्त्यादिदेशे ज्वालान्तरमुत्पद्यते, तथा तत्तदपसर्पणेऽपि अन्यदुत्पद्यते इति प्रकाशवैतत्यानुपपत्त्यैव ज्वा-

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| १. E: सामान्य for सादृश्य | ११. B: सिद्धानुपपत्त्या |
| २. A: निबन्धनप्रत्यभिज्ञाने | E: सिद्धकार्यानुपपत्त्या |
| ३. B: सिद्धैव | १२. B: अपव ... कैकदेश ; but all except B omit एक in एकदेश |
| ४. A E omit प्रतिक्षण | १३. B: मपप ... कं |
| ५. B: प्र ... स्स भेदो | १४. E: न गमन्तरेण |
| ६. A E omit अति | १५. E: मन्यावत् |
| ७. E omits the portion bracketed. | १६. A: निबिडाकावयव etc. |
| ८. A: नेतरासिद्धे | १७. A E: वात्मतया |
| ९. B: सादृश्यनिबन्धनत्वादनुपलब्धेः | १८. B omits the portion within brackets. |
| १०. B: ज्वालादौ क्षणिकत्वाध्यवसायः | |

लानां प्रतिक्षेपं उत्पत्तिविनाशसंभवः । न च वाच्यम् ' प्रतिक्षेपं उत्पत्तिविनाशेऽपि
 स्थाय्येव अन्वयिकारणं वाच्यम् ; तथा सति स एव प्रदीपः ' इति^१ । सत्यमै, अन्वयि-
 कारणस्यैव अरणिर्गतस्येव अग्नेः अलक्ष्यमाणस्वरूपस्य स्थायित्वेऽपि कार्यबुद्धिगोचरस्य
 तैलवर्त्याद्युपचयापचयाभ्यां सह] उपचयापचयवतः प्रकाशवैतत्यकार्यानुपपत्त्या क्षणि-
 कत्वमस्माभिः भण्यते इत्यदोषः । कथं पुनः स्थायिनो मण्यादेः प्रकाशवैतत्यम् ?
 इति । उच्यते । मण्यादेः स्वच्छपार्थिवद्रव्यारब्धत्वात् पार्थिवावयवानां च मण्यादौ
 निबिडविर्ललात्मतया व्यवस्थितानां स्थायित्वात् तैदनुगततैजसावयवानां आगमापायित्वे-
 ऽपि मण्यादेः स्थायित्वसिद्धिः । स्थायिषु पार्थिवावयवेषु स्वच्छेषु तैजसावयवानुगमात्
 सर्वदैव प्रकाशानुवृत्तिरुपपद्यते । तत्र यद्यपि मण्यादौ अनवरततैजोऽवयवानुगमेन
 तैलवर्त्यादिषु^२ दृष्टकारणं^३ न किञ्चिदुपलभ्यते, तथापि तौ^४ तन्मात्रस्य अदृष्टादिकारणं
 कल्प्यते । अन्यथा प्रतिक्षेपं उत्पत्तिप्रकाशो वा प्रसज्येत । न हि प्रतिक्षेपमुत्पत्तिः
 अप्रैकाशो वा मण्यादौ कल्पयितुं शक्यते ; तैलवर्त्यादिदृष्टकारै^५रानुपलंभात्, प्रका-
 शोपलंभाच्च । नापि तदुत्पत्तौ अदृष्टकारणकल्पना संभवति, तैजसावयवानुगममात्रहेत्व-
 दृष्टादिकल्पनया प्रकाशवैतत्यकार्योपपत्तेः । तस्मात् अस्त्येव प्रदीपस्य मण्यादिवैषम्यम् ।

१. E: प्रत्यक्ष

११. B E omit न

२. C: प्रदीपस्य स्थायित्वलाभ इति

१२. B: तन्मात्र

३. A inserts प्रत्यभिज्ञाविषयत्वं

१३. B: कल्प्येत

४. E: शत for गत

१४. E: उत्पद्यते स्थिरप्रकाशो

५. E: उपचयाभ्यां

१५. All except B read प्रसज्यते

६. A: विरलावयवात्मतया

१६. A: उत्पत्तिर्मण्यादौ

७. A omits तत्

E: उत्पत्ति मण्यादौ

८. B omits अपि

१७. E: दृष्टान्तकारणानुपलंभात्

९. E drops यद्यपि

१८. E: कार्यानुपपत्तेः

१०. B: दिदृष्ट

१९. A: न मण्यादि

ननु यथा हिङ्गवादिद्रव्यस्य एकत्रैव स्थितस्य स्थायिन एव सूक्ष्मावयवविसर्पणेन आश्रयमन्तरेण वा गन्धगुणविसर्पणं एवं प्रदीपस्य स्थायिन एव प्रकाशगुणविसर्पणमस्तु ; किमिति प्रतिक्षणं उत्पत्त्यादि कल्प्यते ? इति । उच्यते । प्रकाशस्य प्रभात्वेन गुणत्वाङ्गीकरणे सति न रूपगुणादन्यत्वं शक्यं वक्तुम्, चक्षुरेकेन्द्रियग्राह्यत्वात् । तत्र च रूपगुणस्य स्वाश्रयद्रव्येण समानेन्द्रियग्राह्यत्वात्, स्वाश्रयग्रहणमन्तरेण ग्रहणानुपपत्तेः, निराश्रयस्य वा अनुमिताश्रयस्य वा प्रतीतिकल्पना नोपपद्यते । गन्धस्य द्रव्येण समानेन्द्रियग्राह्यत्वाभावात्, स्यादपि कदाचित् अनुमिताश्रयस्य प्रतीतिः 'इति, अस्त्येव हि' हिङ्गवादिद्रव्यवैलक्षण्यं च प्रदीपस्य । तस्मात् युक्तं ज्वालादेः क्षणिकत्वं इति, सादृश्यात् भेदानुपलम्भः, प्रत्यभिज्ञायाः तत्र भ्रान्तित्वं चेति । घटादिभावानां तु क्षणिकत्वमन्तरेण अनन्यथासिद्धकार्याभावात्, क्षणिकत्वानुमानं प्रत्यभिज्ञाविरुद्धं च इति भवत्येव कालात्ययापदिष्टता ।

अपि च सत्कार्यवादाश्रयणात् आविर्भावतिरोभावमात्रमेव कार्यस्य, कदाचिदपि अत्यन्ताभावः । तत्र घटसत्ताक्षणस्य स्वानन्तराभावव्याप्तिः अनुमीयते, किं

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|-----------------------|----------------------------------|
| १. E: हिंसादि | ११. B omits हि |
| २. B: अवस्थितस्य | E: यदि हि |
| ३. A E: वाश्रयमन्तरेण | १२. A E omit प्रदीपस्य |
| ४. B E omit उच्यते | १३. A reads यणामाविर्भावतिरोभाव, |
| ५. B omits प्रभात्वेन | but corrected into यणादना- |
| E: प्रभात्वेन | माविर्भावमात्रमेव ; |
| ६. E omits सति | E: यणामावादाविर्भाव. |
| ७. E omits रूप | १४. E omits न |
| ८. B: अनुपपत्तिः | १५. B: लक्षणस्य |
| ९. E adds अपि | १६. A: न्तरमात्र ; |
| १०. A omits इति | E: सानन्तरमात्र |

वा नोशक्रियाव्याप्तिः ? [पूर्वस्मिन् साध्यविकलो दृष्टान्तः ; उत्तरस्मिन् उपलब्धि-
विरोधः ।

यदप्येतदुक्तम् ‘घटादिभावाः क्षणिकाः] प्रत्यभिज्ञायमानत्वात्’ इति,
तदपि दुर्भाषितम्, विरुद्धत्वात् हेतोः ; प्रत्यभिज्ञा हि वस्तुनः पूर्वापरकालसम्बन्धाव-
मर्शेन स्थायित्वमेव साधयति न क्षणिकत्वम्, इति । ननु ज्वालौदौ क्षणिकत्वेन
व्याप्तं प्रत्यभिज्ञायमानत्वम् । न, ज्वालादेरपि निरन्वयविनाशासिद्धेः, तिरोभावमात्र-
त्वात् विनाशस्य । अस्तु तर्हि घटादेरपि प्रतिक्षणं तथा विनाशः इति । नै ; अनु-
भवविरोधात् प्रत्यभिज्ञाविरोधाच्च इत्युक्तम् । ‘स्थायिबुद्धिवेद्यत्वात् घटादिभावाः
क्षणिकाः’ इत्येतदपि एतेनैव प्रत्यूढं द्रष्टव्यम् ।

यदपीदमुक्तम् ‘सर्वे भावाः क्षणिकाः, अर्थक्रियाकारित्वात्’ इति, तदपि
विरुद्धम् ; स्थायिन एव अर्थक्रियाकारित्वदर्शनात् । स्यादेतत्—स्थायिनः अर्थक्रिया-
कारित्वं यौगपद्येन वा स्यात्, क्रमेण वा । यौगपद्ये न ह्येकस्मिन्नेव क्षणे, समस्तार्थ-
क्रियानिवृत्तेः उत्तरकालं अर्थक्रियाभावात् असत्त्वप्रसङ्गः, [अर्थक्रियाकारित्वलक्षणत्वात्
सत्त्वस्य । अथ क्रमेण, तदपि वक्तव्यं किमसौ शक्तस्वभावो वा स्यात् अशक्तस्वभावो
वा इति । यदि शक्तस्वभावः, तर्हि एकदैव सकलकार्यशक्तेः तदैव^२ अर्थक्रियाकारी
इति उत्तरकालमसत्त्वप्रसङ्गः] अथ अशक्तस्वभावः, तर्हि नै^३ कदाचिदपि अर्थक्रिया-

१. A has an alternative read-
ing: किं वा अनमिव्यक्तिः

२. E omits the portion within
brackets.

३. B: ज्वालायां

४. E: क्षणः

५. E: ननुभव

६. E: प्रतिब्यूढं द्रव्यम्

७. B: यदि तावद्यौगपद्ये तर्हि कस्मिन्नेव
क्षणे

८. E: न तथैकस्मिन्

९. A: समर्थार्थे

१०. E omits the portion within
brackets.

११. B: शक्तः

१२. All except B give तदैव

१३. E: अशक्ति

१४. E omits न

कारी इति सर्वदैव असत्त्वप्रसङ्गः । अतः स्थायिनोऽर्थक्रियाकारित्वानुपपत्तेः क्षणिक-
स्यैव अर्थक्रियाकारित्वम् ; ततश्च घटैदेः अर्थक्रियाकारित्वात् क्षणिकत्वेमेव—
इति । तदेतत् “प्रतीतिन्यार्थविरुद्धं उत्प्रेक्षितं इति चोत्पश्यामः” । तथा हि । शक्त-
स्वभावस्यैव स्थायिनः मृदादिकारणस्य सहकारिभेदात् क्रमेण यौगपद्येन वा अनेक-
कार्यकर्तृत्वं उपलभामहे । न च वोच्यम् ‘प्रधानसहकारिणोः उभयोरपि स्थायित्वे
शक्तस्वभावत्वे च सति तयोः सम्बन्धस्य सर्वदैव संभवात् सर्वदा कार्यजननप्रसङ्गः’
इति ; प्रधानसहकारिसमर्थायस्य अदृष्टादिकृतत्वात्, अदृष्टादेश्च शास्त्रैकसमधिगतत्वेन
अतर्कणीयत्वात् । “अचिन्त्याः खलु ते भावाः न तांस्तर्केण योजयेत्” इति हि
स्मरन्ति । अपि च अयं पर्यनुयोगः स्वरसमञ्जुरवादिपक्षेऽपि समुद्भावयितुं शक्यते ।
तथा हि । क्षणिकत्वेऽपि अङ्गारावस्थायामपि अग्नेः किमिति धूमो नोत्पद्यते ? पुष्प-
फलयोः वा अयं पूर्वापरीभावः किंनिबन्धनः ? विपरीतक्रमोऽनियमो वा किं न
स्यात् ? तथा ‘तिलानां सिकतानां च तैलसम्बन्धाभावाविशेषे सति किमिति
तिलेभ्य एव तैलमुत्पद्यते, न सिकताभ्यः ?’ इति पर्यनुयोगः तवापि समानः । अथ
कचित् सहकारिविशेषसम्बन्धीत्, कचिददृष्टसामर्थ्यात्, कचित् वस्तुस्वभावाच्च
इति सर्वत्र नियमः कल्प्येत, तर्हि स्थायिवादिनोऽपि सर्वमेतद्विशिष्टं द्रष्टव्यम् ।

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|---|--|
| १. E omits इति | ११. E: प्रत्यक्षेऽपि |
| २. A reads अतः, but corrected into अथ | १२. B: अनियतो
E: अनियता च |
| ३. B: घटादेरपि | १३. E: सितानां |
| ४. E omits त्व | १४. E: किमिति नोत्पद्यते, सितातिलपर्यनु-
योगः तवापि समानः |
| ५. E: प्रतीत | १५. A E: सम्बन्धावगमात् ; A corrects
it into सम्बन्धात् |
| ६. B: न्यास | १६. A C D: खामाव्याप्त |
| ७. B omits इति चोत्पश्यामः
E: इत्युत्पश्यामः | १७. E: कल्प्यते |
| ८. E omits कर | १८. E: द्रव्यम् |
| ९. A E: समवधानस्य | |
| १०. B: अतर्क्यत्वात् | |

यदप्येतदुक्तम् ‘अर्थक्रियाकारित्वलक्षणत्वात् सत्त्वैस्य, वस्तुनः तदभावे सति असत्त्वप्रसङ्गः’ इति, तदपि निरूपणीयम् ‘किं कारणस्य अर्थक्रिया^१ सत्त्वनिमित्तं आहोस्वित् प्रतीतिनिमित्तम्^२?’ यदि तावत् सत्त्वनिमित्तं तदा कार्य-निमित्तं कारणस्यै सत्त्वमिति विरुद्धभाषितत्वात् उन्मत्तप्रलपितसर्ममेतदापद्येत। अथ प्रतीतिनिमित्तं कारणस्य अर्थक्रिया इति कल्प्येत, तर्हि तस्या अपि स्वार्थक्रिया-निमित्ता प्रतीतिः तस्या अप्येवमित्यनवस्थानात् कस्यचिदर्थप्रतिपत्तेः अन्धमूकमिदं^३ जगदापद्येत। स्यान्मतम् ‘घटादेस्तावत् स्वविषयज्ञानार्थक्रियातः सिद्धिः, ज्ञानस्य च स्वयंप्रकाशत्वात् स्वत एव सिद्धिः, अतो नानवस्था’ इति, तर्हि यथैव ज्ञानस्य अर्थक्रियामन्तरेण सत्त्वप्रतीतिः एवं घटादेरपि इति न अर्थक्रिया सत्त्व-प्रतीतिहेतुः। अथायमभिप्रायः ‘ज्ञानस्य स्वसंवेद्यरूपत्वात् स्वयमेव स्वस्य अर्थ-क्रिया इति अर्थक्रियात एव तस्यैपि सत्त्वप्रतीतिः’ इति, तत्र वक्तव्यम् ‘किं एकेन रूपेण ज्ञानस्य वेद्यवेदितृभावः किं वा द्वाभ्याम्?’ इति। यद्येकेन रूपेण, तदा कार्यकारणभावासिद्धेः स्वत एव सत्त्वप्रतीतिः प्राप्ता। अथ द्वाभ्यां^४ वेद्यवेदितृ-भावः, तदापि वेद्यरूपस्य अन्यनिमित्तसत्त्वावगमेऽपि वेदितृरूपस्य स्वयमेव सत्त्व-प्रतीतिः^५ इति तद्वदेव सर्वस्य वस्तुजातस्य स्वयमेव सत्त्वप्रतीतिः, न अर्थक्रिया^६ इति

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| १. B: कारिलक्षण | १३. E: अर्थमन्तरेण घटादेरपि, thus |
| २. E: सत्यस्य | omitting a few words. |
| ३. E: क्रियाकारित्वनिमित्तं | १४. E: तत्रापि |
| ४. All except B give निमित्तकं | १५. C: वेद्यत्व- |
| ५. B: कारणं सत्त्वं | १६. A C add रूपाभ्यां |
| ६. E: तत्त्व | १७. C: वेद्यत्व- |
| ७. B: भाषितत्वात् | १८. B: निमित्ते |
| ८. B: प्रलपितमिव सर्वमेतदापद्येत | १९. All except A give वेदन |
| ९. E omits नात् | २०. A omits इति |
| १०. E omits अपि | २१. A: सदर्थत्वप्रतीतिः |
| ११. E omits इदं | E: सत्त्वप्रतीतिः |
| १२. A E omit तर्हि | २२. E: क्रियाकारिकसत्त्वमित्येतत् etc. |

‘अर्थक्रियाकारिलक्षणं सत्त्वम्’ इति एतत् दुर्विदग्धबुद्धिविरचितमुत्पश्यामः । तदेवं उक्तेन न्यायेन परमार्थतैः स्थायिनः क्षणिकस्य वा कारणत्वासंभवेऽपि मृदादिकारणस्य प्रत्यभिज्ञया स्थायित्वप्रतीतेः, स्थायिन एव सहकारिविशेषसमवायात् क्रमेण युगपद्वौ अनेककार्यकैरत्वप्रतीतेः, स्थायिन एव मूलकारणस्य स्वाविद्यया तत्तदवस्थारूपेण अवैभासमानस्य समस्तविकारहेतुत्वं इति निश्चीयते । अतः कार्यकारणभावानुपपत्त्यापि द्वैतप्रपञ्चस्य मिथ्यात्वमध्यवस्यामः इति

इति तत्त्वशुद्धौ क्षणभङ्गवादनिराकरणप्रकरणम् ।



१. A E: र्थत्वस्थायिनः

२. B: करण

३. A E omit this phrase.

४. B omits वा

५. E: अनेककारकत्व

६. A: कारणप्रतीतेः

७. A omits अब

॥ भेदाभेदनिरासः एकोनत्रिंशम् ॥

सदा यः सर्वज्ञः सकलसुरवर्यार्चितपदो

मृषैवाशेषस्य स्थितिजननभङ्गैकविभवः ।

न भिन्नो नाभिन्नः कथमपि कुतश्चित् परपुमान्

नमस्तस्मै शश्वत् विशदसुखबोधाय हरये ॥

इदमिदानीं विचार्यते ' किं कार्यं कारणात् भिन्नं आहोस्वित् कारणे परिकल्पितम् ? ' इति । इह खलु बहवो भेदाभेदवादिनः संभवन्ति । क्षपणकास्तावदाचक्षते—सर्वमिदं जगत् भिन्नाभिन्नम् , द्वात्मकत्वेन अवभासमानत्वात् । तथा हि । सन् घटः, सन् पटः, इति सदात्मना सर्वमेकात्मकं प्रतिभाति । घटशकटादिरूपेण अनेकात्मकं चोपलभामहे । ततश्च उभयात्मकत्वानुभवात् [एकानेकात्मकमेवेदं जगत् , न अनेकमेव, नाप्यद्वैतमेव ।] न चेदं एकानेकात्मकत्वं वस्तुनो धर्मः, धर्मस्याप्येकानेकात्मकत्वात् , एकानेकात्मरूपव्यतिरेकेण वस्त्वन्तरस्य अनुपलंभाच्च । ततः प्रत्यक्षसिद्धं एकानेकात्मकत्वं सर्वस्य । अनुमानमपि ' विवादगोचरापन्नं सर्वं अनेकान्तम् , सत्त्वात् , हेरम्बनरसिंहादिवत् ' इति । ततश्च कार्यकारणयोरपि भिन्नाभिन्नतैव—इति ।

भाट्टैस्तु मन्यन्ते—न सर्वमिदं वस्तुजातं अन्योन्यं भिन्नाभिन्नम् , अनुपलम्भात् , व्यवहाराभावेऽप्रसङ्गाच्च । न हि घटशकटयोः स्वरूपेणैव भेदमुत्पश्यामः, घटैः

१. All except B read परेण

२. B: अग्यात्मत्वेन

३. B: त्मकतावत्

४. B: अनेकात्मकत्वाने ... कात्मकं

५. B omits the portion within brackets.

६. B: एकानेकरूपः ;

E: एकात्मकव्यतिरेकेण

७. A E: सिद्धैकानेक

८. A: अनेकान्तं

९. A omits आदि ;

O omits नरसिंह

१०. A: करण

११. B: तैवेति for तैवेति

१२. E: दार्गास्तु

१३. B: अभावाच्च, प्रसङ्गाच्च ।

१४. B: स्वरूपेनाभेद

१५. B omits the visarga.

शकटम् इत्यादिसामानाधिकरण्याभावात् । यस्त्वयं सत्त्वौदिरूपेणाभेदः स सामान्यनि-
बन्धनः। ततो न सर्वमनेकान्तम् । अपि च सर्वं सर्वात्मकं चेत्, सकलव्यवहारलोप-
प्रसङ्गः । तथा हि । जलाहरणार्थी कदाचित् घटमिव शकटमप्याददीत्, तस्य घटौ-
त्मकत्वात् । अघटात्मकमपि तत् इति नातिप्रसङ्गः इति चेत्, तर्हि इदमत्र विकल्प-
नीयम् ‘ किं अघटात्मकत्वं नाम घटात्मकत्वाभावः किं वा रूपान्तरम्?’ इति ।
यदि घटात्मकत्वाभावः, तदापि विकल्पनीयम् ‘ किं भावाभावयोः अन्योन्यात्मक-
त्वमेव उत अन्यत्वमेव उत उभयात्मत्वम्?’ इति । यद्यन्योन्यात्मत्वमेव, तदा शकटस्य
घटात्मत्वाभावो नाम घटात्मत्वमेव इति जलाहरणार्थी शकटमप्यादद्यात्, उदैकं
पिपासुश्च कदाचित् ज्वालामप्याददीत् । अथ एतद्दोषपरिजिहीर्षया अन्यत्वमेव
भावाभावयोः इति मन्वीथाः, तर्हि शकटस्य घटाभावरूपत्वात् तयोश्च अन्यत्वमेवेति
न सर्वस्य अनेकैकान्तत्वसिद्धिः । अथ भावाभावयोरप्यनेकान्तत्वमेव, तर्हि घटौभावाऽपि
घटभावः, घटोऽपि तथैव इति भावाभावयोः अविशेषप्रसङ्गः । ततश्च नैव भावव्यवहारो
नाप्यभावव्यवहारः इति अखिललोकयात्रा परिलुप्येत । अथ शकटस्य अघटौत्मत्वं
नाम रूपान्तरमिति मतम्, तर्दा एकस्य स्वरूपद्वयाभ्युपगमात् तयोश्च सामान्यविशेषा-
दिव्यतिरेकेणानुपलम्भात् सामान्यविशेषादिभावेनैव भिन्नाभिन्नत्वं वस्तुनः, न स्वरूपेण,
इत्यायातम् ।

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| १. B: सत्त्ववादि | ११. B: उदकपिपासु |
| २. B: जलहरण | १२. B omits अपि |
| ३. B omits अपि | १३. B: अनैकान्तत्व |
| ४. A: घटात्मत्वात् | १४. E: अनेकात्मत्व |
| ५. A: घटात्मकत्व
E: किमघटात्मकत्वाभावं किं वा | १५. B: घटाभावोऽपि घटः, तदभावश्च
घटोऽपि etc. |
| ६. B: घटात्मत्वाभावः | १६. B C: प्रसङ्गात् |
| ७. B omits from this up to
तदापि | १७. B: तदभाव for न भाव |
| ८. B: नीयः | १८. A: घटात्मत्व |
| ९. B: अथोभयात्मत्वमपीति | १९. B: तदेकरूपद्वय |
| १०. E: यद्यन्योन्यात्मत्वमेव | २०. B: व्यतिरेकानुपलम्भात् |

यत्तूक्तम् 'सर्वमनेकान्तम्, सत्त्वात्, हेरम्बनरसिंहवत्' इति, तत्र साध्यविकलो दृष्टान्तः । न खलु हेरम्बादेः स्वरूपेणैव अनेकात्मकत्वमस्ति, विशिष्टावयवविन्यासैकावयविद्वयत्वात् । ननु नरकरिरूपे प्रत्यक्षोपलब्धे नैतत्सारम्, अवयवसाम्यमात्रोपलम्भात् । न खल्ववयवसाम्यमात्रेण मैत्रस्य चैत्रात्मकत्वप्रसिद्धिरस्ति । तस्मात् असदेतत् 'सर्वमनेकान्तं सत्त्वात्' इति । किं तु सामान्यविशेषादेरेव भिन्नाभिन्नत्वमुपलभ्यते ।

युक्तं चैतत् । तथा हि—'खण्डो गौः' इत्यस्मिन् प्रत्यये सामान्यविशेषयोः सामानाधिकरण्यात् अभेदोऽवगम्यते । 'कालाक्षी गौः' इत्यस्मिन् प्रत्यये तु गोत्वस्य व्यक्त्यन्तरात्मत्वप्रतीतिः खण्डव्यक्तेः भेदोऽवगम्यते । तदेवं प्रत्ययाभ्यां सामान्यस्य व्यक्तेश्च भेदाभेदौ अध्यवसीयेते, यथै चक्षुःस्पर्शाभ्यां वह्नेः औष्ण्यप्रकाशवत्त्वे । स्यादेतत् 'तत्र एकैकविशेषेणग्रहणानन्तरं उभयविशेषेणविशिष्टवस्तुविषयप्रत्यायान्तरमस्ति' इति । भवतु नाम । तर्हि इहापि तथैव भविष्यति । ततश्च स्वरूपेण सामान्यं व्यक्तेरभिन्नम्, व्यक्त्यन्तरात्मना तु भिन्नम्; व्यक्तिरपि सामान्यस्वरूपादभिन्ना व्यक्त्यन्तरात्मना तु भिन्ना ; इति सामान्यविशेषयोः भिन्नाभिन्नत्वं प्रत्यक्षसिद्धम् । तैश्च कार्यकारणयोरपि 'मृदयं घटः' इति सामानाधिकरण्यात् अभे-

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| १. B: अनैकान्तं सत्त्वान्तरं वा वादीति तत्र स्वविकलो | १०. All others except B give यथा च चक्षु etc. |
| २. B: हेरम्बादीनामपि | ११. B: विशेषाग्रहणादन्तर |
| ३. E: गैवात्मकत्व | १२. B omits विशेषण |
| ४. All except B insert च here. | १३. B: भेवास्तीति |
| ५. E: रूपप्रत्यक्षो ;
C: नरकनिरूपेण | १४. All except B omit तु |
| ६. A C: प्रत्यक्षोपलब्धेः | १५. A omits तु |
| ७. B: तु.....न्तरात्मत्व | १६. E adds सामान्यविशेषयोः भिन्ने सति |
| ८. E: त्वस्य प्रतीतिः | १७. Before this B inserts अयमेव न्यायो गुणगुणिनोरङ्गाङ्गिनोः । But the same sentence occurs h-lor. |
| ९. B omits च | |

दोऽवगम्यते । मृदः^१ कलशाद्यात्मत्वावगमाच्च मृदघटयोः भेदोऽवगम्यते । ततश्च कार्यकारणयोरपि भिन्नाभिन्नत्वं प्रत्यक्षमेव । अयमेव न्यायो गुणगुणिनोः अज्ञाङ्गिनोः विशिष्टस्वरूपयोरपि—इति ।

इह खलु भार्गवमतावलम्बनेनैव भेदाभेदस्वरूपं अनेकधा कल्पयन्ति । केचिदाचक्षते ‘योऽसौ कार्यकारणयोः भेदः, स तयोः स्वरूपमेव, अभेदस्तु तादात्म्यलक्षणः सम्बन्धः’ इति । अपरे तु ‘भेदो नाम कार्यकारणयोः कश्चित् धर्मः, अभेदस्तु तदभावः’ इति । अन्ये पुनः ‘भेदाभेदावुभावपि वस्तुनो धर्मौ रूपरसाविबभारूपौ च’ इति । सर्वे एते स्वपक्षसमर्थनाय सामानाधिकरण्यवैयधिकरण्यानुपपत्तिमेवाचक्षते । न चैतत् न्यायविदो मन्यन्ते, एकस्य भेदाभेदवत्त्वे प्रमाणाभावात् ।

यस्तावदयं प्रथमः पक्षः ‘कार्यकारणयोः भेदः^{१२} स्वरूपमेव, अभेदस्तु धर्मान्तरम्’ इति, तत्र वक्तव्यम् ‘योऽसावनयोः अभेदधर्मः स किं ताभ्यामन्य एव, आहोस्वित् अनन्य एव, उत अन्यानन्यः?’ इति । अन्यश्चेत्, स्वाश्रयेण स्वव्यतिरिक्तः सम्बन्धो वक्तव्यः, सम्बन्धस्वरूपत्वात् । स्वयं न सम्बन्धान्तरमपेक्षते इति चेत्, न, संयोगे व्यभिचारात् । संयोगो हि स्वयं सम्बन्धोऽपि स्वाश्रयेण किल तादात्म्यसम्बन्धमपेक्षते । तादात्म्यसम्बन्धे एवायं नियमः इति चेत्, तदप्यसत्, न्यायविरोधात् एवं कल्पनायाः । तथा च विवादाध्यासितः सम्बन्धः [स्वाश्रयेण स्वव्यतिरिक्तं सम्बन्धमपेक्षते, गुणत्वात्, सम्बन्धत्वाच्च, संयोगवत् । तथा च तादात्म्यं

१. E: मृददपिण्डाद्यात्मत्वावगमाच्च

२. A: कलशात्मत्व

३. A E omit अयमेव

४. E: भार्गव

५. B inserts इति

६. B omits the visarga.

७. E: परे तु

८. B: अपरे

९. B: धर्मः

१०. B: एवैते

११. B: एतस्य

१२. A B E: भेदस्वरूप

१३. B E: रूपत्वात्

१४. E omits the portion within brackets.

धर्मि-स्वव्यतिरिक्तसम्बन्धेन] स्वाश्रयतन्त्रं भवितुमर्हति, स्वाश्रयादत्यन्तभिन्नत्वात्, भूतलतन्त्रघटवत् इति । स्वाश्रयादत्यन्तभिन्नत्वे च सम्बन्धत्वानुपपत्तिः, संप्रतिपन्न-संयोगैः सम्बन्धस्य स्वाश्रयात् अत्यन्तभेदानभ्युपगमात् । तस्मात् तादात्म्यं न स्वाश्रयात् अत्यन्तभिन्नम् । अथ अभिन्नमिति कल्प्यते, तदपि निरूप्यताम् 'किमिहापि तादात्म्यलक्षणोऽभेदः किं वा एकत्वलक्षणः?' इति । यदि तादात्म्यलक्षणः, तदा तस्याप्यन्यः तस्याप्यन्यः इत्यनवस्थानात् न कचिदभेदः सिध्येत् । अथैकत्वलक्षणः, तदापि वस्तुमात्रत्वात् तादात्म्यं नाम धर्मः इति मृषा भाषितं स्यात् । अथ उभय-दोषपरिहाराय भिन्नाभिन्नमित्युच्येत, तत्रापि अभेदशब्दार्थः तादात्म्यं चेत्, तस्य च भिन्नाभिन्नत्वे सति तदभेदोऽप्येवं तदभेदोऽप्येवं [इत्यनवस्था तदवस्थैव स्यात् । तस्मात् न प्रथमपक्षो युक्तः ।

यदपि मतम् 'कार्यकारणयोः भेदो नाम कश्चित् धर्मः, अभेदस्तु तदभावः' इति, तदपि पर्यालोचनीयम्] 'किं भेदाभेदौ एकाश्रयौ उत भिन्नाश्रयौ?' इति । यद्येकाश्रयौ, तदा भेदाभेदौ न युगपदेकस्मिन् संभवतः, भावौभावयोः युगपदेकत्र सम-वायानुपपत्तेः । अथ भिन्नाश्रयौ, न तर्हि कार्यं कारणात् भिन्नाभिन्नम्, एकस्य उभयाश्रयत्वानभ्युपगमात् । तस्मात् द्वितीयपक्षोऽपि न युक्तिमान् ।

यौ पुनरेषा कल्पना 'भेदाभेदौ कार्यकारणयोः धर्मौ रूपरसाविव भावरूपौ' इति, अत्रार्थैभिप्रायो वर्णनीयः 'किं' भेदाभेदौ कार्यकारणाभ्यां अत्यन्तभिन्नौ

१. A E omit च

२. B: सम्बन्धानुभव

३. E: संयोगस्य

४. E: अभिन्नं

५. B: कल्प्येत

६. E: उच्यते

७. A has only one तदभेदोऽप्येवं

८. E omits the part within brackets.

९. A E omit न

१०. B: भावतदभावयोः

११. B omits न

१२. E omits या

१३. A E drop अपि

१४. B omits किं

आहोस्वित् अभिन्नावेव, किं वा उभयरूपौ, अथ अनुभयरूपौ? इति । यदि तावै-
दायः कल्पः, तदा भेदाभेदयोः कार्यकारणाभ्यां यो भेदः सोऽपि ताभ्यां भिन्नश्चेत् ,
तद्वेदोऽप्येवं इत्यनवस्थानात् न कश्चित् भेदसिद्धिः । [अभिन्नश्चेत् कार्यकारणाभ्याम् ,
तद्वेदाभेदयोः अन्यत्वाभावात् कार्यकारणरूपातिरेकेण भेदाभेदयोः धर्मासिद्धिः ।]
अर्थं भिन्नाभिन्नः कल्प्येत, तर्हि तयोरपि स्वधर्मिणोः भिन्नौभिन्नत्वे सति अनवस्था
स्यात् । अतो न कार्यकारणाभ्यां तद्वतभेदाभेदौ अत्यन्तभिन्नौ नाप्यभिन्नौ ; अभेदस्य
धर्मत्वे भेदाभेदादिर्भावे च अनवस्थादोषप्रसङ्गात् , स्वरूपमात्रत्वे भेदाभेदयोः^{११} अभाव-
प्रसङ्गात् । अथ कार्यकारणयोः भेदाभेदौ ताभ्यां भिन्नाभिन्नौ इति मतम् , तदा
तद्वेदाभेदयोरपि भेदाभेदान्तरकल्पनायां अनवस्था दुरवस्था समापद्येते^{१३} । अथ एत-
द्दोषपरिजिहोषया भेदाभेदौ न भिन्नौ नाप्यभिन्नौ नापि भिन्नाभिन्नौ कुतश्चित् , किं
तु भेदाभेदावेव समस्तव्यवहारनिमित्तभूतौ प्रत्यक्षेण च उपलभ्यमानौ इति कल्प्येत,
तर्हि इदं ब्रूहि ‘ भेदाभेदयोः धर्मिणौ सम्बन्धाभावे कथं तैर्द्धर्मत्वम्? ’ इति । अस्ति
चेत्सम्बन्धः,^{१६} सोऽपि न तावत् संयोगलक्षणः; गुणकर्मादावपि^{१७} भेदाभेददर्शनात् , स्वयं
च अद्रव्यत्वाभ्युपगमात् , द्रव्यधर्मत्वाच्च संयोगस्य । नापि समवायः, अनभ्युपगमात् ।
तादात्म्यं चेत् , भेदाभेदयोरप्यभेदाभ्युपगमात् त्वैवपक्षहानिः । अथ ‘ सम्बन्धाभावेऽपि

- | | |
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| १. A E: उभयरूपाविति, omitting
अथातुभयरूपौ | १०. E: भेदाभेदानवस्था |
| २. B omits तावत् | ११. A E: योरेवाभाव |
| ३. E omits the portion bracket-
ed. | १२. A E: भेदान्तर |
| ४. A: अन्यत्वानभ्युपगमात् | १३. E: पद्यते |
| ५. B: स्वरूप | १४. E: धर्मिणोः |
| ६. E adds सः | १५. A E omit तत् |
| ७. A E: भिन्नत्वे | १६. B omits सोऽपि |
| ८. B: भेदौ | १७. E: इव for अपि |
| ९. B: तत्रापि धर्मत्वे | १८. E: भेददर्शनात् |
| | १९. A E: उपगमे |
| | २०. E omits स. |

तत्र प्रतिभासमानत्वात् तद्धर्मत्वम् ' इति, तर्हि भ्रान्तिपरिकल्पितौ स्याताम्, स्वयं तत्र अविद्यमानत्वे सति प्रतिभासमानत्वात्, शुक्तिकादाविव रजतादिसंसर्गः । अथ मा भूत् धर्मत्वम्, स्वतन्त्रावेव सर्वव्यवहारहेतुभूतौ, धर्मत्वं च औपचारिकम् ; तर्हि घटादिवत् स्वतन्त्र एव उपलब्धिरपि स्यात् । न च आत्मवत् स्वतन्त्रयोरपि अन्योपाधिरेव उपलम्भः इति युक्तं वक्तुम्, बाह्येन्द्रियग्राह्यत्वात् गुणादिवत् । अन्यधर्मत्वनिमित्त एव अन्योपाधिकोपलम्भनिश्चयात् । तदेवं भेदाभेदयोः वस्तुधर्मत्वप्रसिद्धेः, अस्वतन्त्रोपलब्धित्वाच्च [धर्मत्वमाश्रयणीयम् । तच्च] धर्मिणा सम्बन्धमपेक्षते ; स च सम्बन्धो दुर्निरूपः इत्युक्तम् । तस्मात् यद्यप्यन्येऽपि भेदाभेदपक्षाः दुर्युक्तिका एव, तथापि कचिदंशे प्रतीत्यनुसारात् आशङ्क्येरेन्नपि । अयं तु क्षणकपक्षादपि पापीयान् उम्बेकपक्षः इत्युपेक्ष्यते ।

स्यैतन्मतम् ' नह्येकस्मिन् वस्तुनि सामानाधिकरण्यं दृष्टम्, नाप्यत्यन्तभिन्नयोः अश्वमहिषयोरपि ; ततश्च कार्यकारणयोः "मृदयं घटः" इत्यादि सामानाधिकरण्यं अनुपपद्यमानं तयोर्भेदाभेदौ कल्पयति ' इति । अत्र नैयायिकादयः परिहारमाचक्षते—
 "द्विविधो लोके सम्बन्धः, संयोगः समवायश्चेति । संयोगो नाम युतिसिद्धः सम्बन्धः । स च प्रत्यक्षेणापि गम्यते यथा घटः रज्जुसम्बन्धः । समवायः पुनः अयुतसिद्धानामेव सम्बन्धः । स च कार्यकारणादाविहप्रत्ययालङ्घ्यगम्यः । तथा हि "इह तन्तुषु

१. B: निमित्तभूतौ

२. E: धर्मत्वौपचारिकं

३. E: ग्राह्यत्वं

४. A E: धर्मनिमित्त

५. B: सिद्धेः

६. B: तन्त्रोपलब्धि omitting अस्व

७. A omits the words bracketed.

८. E: इत्युक्तः

९. B: यद्यन्येऽपि

१०. A C: आशङ्क्येरेन्नपि

११. B: पापीया ... कपक्षः

१२. E: स्येदेतन्मतम्

१३. B: इति

१४. A E omit इति

१५. A E: निमित्तो

१६. B: अयुतसिद्धसम्बन्धः

१७. B omits स च

१८. A E omit लिङ्ग

पटः” इत्यादिप्रत्ययो धर्मिसम्बन्धपूर्वको भवितुमर्हति, अबाधितेहैप्रत्ययत्वात्, यदित्थं तत्तथा, यथा “इह कुण्डे दधि” इत्यादिप्रत्ययः, तथा चायम्, तस्मात्तथा’ इति । स एव कार्यकारणादौ [सामानाधिकरण्यनिमित्तम् । ततश्च न सामानाधिकरण्यानुपपत्तिः भेदाभेदौ कल्पयति—इति । सोऽपि न प्रतीतिन्यायानुसारी । तथा हि । न तावत् ‘इहै तन्तुषु पटः’ इति प्रतीतिः, अपि तु ‘इमे तन्तवः पटैः, मृदयं घटः’ इति भेदै-विषया प्रतीतिः । अपि च भवन्नपि कथंचित् इहप्रत्ययो विपरीतो दृश्यते । न हि शाखासु वृक्षः इति प्रतीतिः, किं तु वृक्षे शाखाः इति । तथा चै पटे तन्तवः इति चानुभूयते, नै पुनस्तन्तुषु पटः इति । स च भवतीमनिष्टः । तस्मात् ‘अबाधिते-हैप्रत्ययत्वात्’ इत्यसिद्धो हेतुः । अपि च न्यायोऽपि न सङ्गच्छते । तथा हि । इदमत्र विवेक्तव्यम् ‘किमसौ सम्बन्धः समवायः सम्बन्धिभ्योऽन्यः अनन्यो वा?’ इति । यथैधः, तदापि विकल्पनीयम् ‘किमसौ स्ततन्त्रः परतन्त्रो वा?’ इति । स्वतन्त्रश्चेत्, तथैवोपलभ्येतै, आकाशादिवत् सम्बन्धोऽपि^{११} न भवेत् । परतन्त्रश्चेत्, यत्तन्त्रोऽसौ तेन सम्बन्धो वक्तव्यः, गुणादिषु तथा दर्शनात् । न चासौ सम्बन्ध-

- | | |
|---|--|
| १. E: धर्म | ११. A omits न |
| २. A: ताहंप्रत्यय | १२. A E: भवतोऽनिष्टः |
| ३. E omits the part within brackets. | १३. E: अन्याधित |
| ४. B: सारि | १४. A corrects this into ताहंप्रत्यय |
| ५. B omits इह | १५. B omits सम्बन्धः |
| ६. A E: पटाः | १६. B: सम्बन्धोन्योऽन्यो
E: सम्बन्धिभ्यां |
| ७. B: अमेद | १७. B: यद्यन्यः |
| ८. B: वृक्षा | १८. A: लभ्यते |
| ९. E: इति वदेतत् परत इति चातुभूय तन्तुषु पट इति | १९. B omits अपि |
| १०. B omits च | २०. A E: सम्बन्धेन |
| | २१. B: सम्बन्धि |

त्वात् सम्बन्धान्तैरं नापेक्षते इति साम्प्रतम् , संयोगे व्यभिचारैः । संयोगस्य सम्बन्धत्वेऽपि गुणत्वात् सम्बन्धान्तरापेक्षा, सामान्यादीनां तु परतन्त्राणामपि^३ असम्बन्धत्वादेव तदपेक्षा , समवायः पुनः स्वरूपसम्बन्धरूपो गुणश्च, इति वैषम्यम् ; तर्हि सम्बन्धैत्वादस्य संयोगवदेव गुणत्वमप्यनुमीयताम् । अथ द्रव्यवृत्तिर्गुणः, समवायस्तु गुणादिषु च वर्तते, ततश्च अगुणः इति मतम् ; तदप्यचारु विरचितम् । आस्तां तावत् गुणादिषु^४ समवायः, कार्यकारणसमवायस्यै तु गुणत्वमनुमातुं शक्यते, द्रव्ययोः सम्बन्धत्वात् , संयोगवत् , इति । ननु संयोगस्य युतिसिद्धसम्बन्धत्वात् केवलद्रव्यवृत्ति-त्वाच्च गुणत्वम् ; समवायः पुनः अयुतसिद्धसम्बन्धोऽद्रव्यवृत्तिश्च इत्यगुणत्वम् । तर्हि इदं भवान् पृष्ठो व्याचष्टाम् ‘ किमिदमयुतसिद्धत्वं नाम?’ इति । सम्बन्धितयैव सिद्धिरिति चेत् , तदपि तर्हि निरूपणीयम् ‘ किं^५ कार्यं सिद्धं सत् कौरणे समवेति, समवेतं वा सिध्येत्, युगपदुभयं वा?’ इति । आद्ये कौरणे, कार्यस्य पूर्वसिद्धत्वात् अयुतसिद्धत्वहानिः । द्वितीयेऽपि स्वैयमसतः कार्यस्य कथं समवायः ? अथ असतोऽपि^६ समवायः कल्प्येत, तर्हि येन असदात्मना कार्यस्य समवायः तस्मिन् अनिवृत्ते एव किं तैसंभवति, आहोस्वित् निवृत्ते, इति वक्तव्यम् । अनिवृत्ते चेत् , कार्यं सद-

१. A: सम्बन्धान्तरानपेक्षः ;

E: सम्बन्धान्तरेणपेक्षः

२. A E: व्यभिचारः

३. B omits अपि

४. A: तदपेक्षायाः ;

E: तदपेक्षया

५. B: स्वयं सम्बन्ध

६. E adds इति before तर्हि

७. B: सम्बन्धत्वात्संयोगवत्

E: सम्बन्धादस्य

८. E: वृत्तिसमवायस्तु etc.

९. E: तदप्यवरदविरचितम्

१०. B: गुणादिसमवायः

११. A: स्थानुगुणत्व ;

E: स्यागुणत्व

१२. B: अयुत

१३. B E omit किं

१४. E: करणे

१५. A E omit कल्पे

१६. E: द्रयं सतः कार्यं सदकार्यस्य कथं

१७. B omits अपि ;

E: सतोऽपि

१८. E: सददात्मना

१९. E: निवृत्ते

२०. A E: सम्बन्धः संभवति

२१. B omits कार्यं

सदात्मकं भवेत्, ततश्च स्याद्वादप्रसङ्गः । निवृत्ते चेत्, तर्हि समवायेन सह तद्रूपनिवृत्तेः सिद्धरूपस्य कार्यस्य न स्यात् कारणेन समवायः । अथ सम्बन्धैः स्वरूपसिद्धिश्च कार्यस्य युगपत् इत्युच्येत, तर्हि तत्सिद्धयैवस्थं कार्यं सद्वा स्यात्, असद्वा स्यात्, उत उभयविलक्षणम् । सच्चेत्, सिद्धस्यैव सम्बन्धः इति अयुतसिद्धत्व-हानिः । असच्चेत्, तदा न कार्यस्य समवायः, तस्य अद्याप्यसिद्धत्वात् । सदसद्वि-लक्षणं चेत्, अनिर्वचनीयवादप्रसङ्गः । एतेर्न गुणादिष्वपि समवायो निराकर्तव्यः । तस्मात् समवायः सम्बन्धिभ्यां अन्यश्चेत्, तस्यापि सम्बन्धान्तरं वक्तव्यमेव । अस्त्येव तस्यापि अन्यसम्बन्धो विशेषणविशेष्यलक्षणः इति चेत्, तदपि दुर्भणम् ; दण्डदेव-दत्तयोः विशेषणविशेष्यभावस्य सम्बन्धान्तरप्रयुक्तत्वात् । न विशेषणविशेष्यभाव एवै सम्बन्धः । सम्बन्धान्तराभ्युपगमे चै अनवस्था । न च वाच्यम् ‘ प्रतीत्यनवस्थैव व्यवहारविरोधिनी न सत्तानवस्था ’ इति, प्रतीतेरप्यनवस्थानात् । तथा हि । समवायः स्वयं विशेषणत्वात् स्वैसिद्धौ सम्बन्धान्तरसिद्धिं अपेक्षते, तदपि स्वयं सम्बन्धान्तरसिद्धिं इति प्रतीतावप्यनवस्था समानैव । तस्मात् समवायो नाम नै सम्बन्धिभ्यामन्यः संभवति । अथ ताभ्यामभिन्नः समवायः कल्प्येत, तदा कार्य-कारणमात्रमेवेति समवायस्वरूपापलापः स्यात् । तस्मात् समवायस्वरूपासंभवात् प्रमाणाभावाच्च ‘ तैन्निमित्तं कार्यकारणादिसामानाधिकरण्यम् ’ इत्यर्थं च पक्षो न शोभां विभर्ति ।

१. E: निवृत्तेर्हि, omitting चेत् त
२. E: कारणसमवायः
३. A B E drop the visarga.
४. B: वस्थः
५. E omits स्यात्
६. E omits स्यात्
७. B omits वि
८. E: एकेन
९. B: अन्यः सम्बन्धो
१०. E: दण्डदत्तयोः

११. A E omit विशेषण
१२. A omits एव and inserts a visarga after भाव ; E omits एव सम्बन्धः
१३. E omits चानवस्था
१४. B: सत्तानवस्था, इयं तु सत्तानवस्थेति
१५. E: सिद्धौ
१६. A E omit न
१७. B: समवायनिमित्तं
१८. E: इत्यर्थं च पक्षो न

कौ तर्हि गतिः सामानाधिकरण्यस्य ? इति चेत्, कारणे कार्यस्य अध्यासः इति ब्रूमः । ननु न बाधो दृश्यते ; कथमिदं अध्यासनिबन्धनं सामानाधिकरण्यम् ? इति चेत्, 'अहं मनुष्यः' इत्यादिवत् इति ब्रूमः । श्रौतश्च बाधः सुप्रसिद्धः "वाचारंभणं विकारो नामधेयं मृत्तिकेत्येव सत्यम्" (Chānd., VI, i, 4.) इत्यादि ।

अपरे पुनः कल्पयन्ति—“ब्रह्मैवेदं सर्वम्” (Nṛs. Ut. 7.) इत्यादिश्रुतेः ब्रह्मणः सर्वात्मत्वावगमात् ब्रह्मात्मना सर्वमभिन्नं, प्रैमातृप्रमेयादिरूपेण भिन्नम् । अन्यथा एकांताद्वैतपक्षे प्रत्यक्षादिप्रमाणविरोधात् लौकिकव्यवहारलोपप्रसङ्गः ; कर्मकाण्डानारम्भश्च प्रसज्येत । एकांतभेदाभ्युपगमे च ज्ञानकाण्डस्य निर्विषयत्वात् अनारम्भप्रसङ्गः । तच्चोभयमयुक्तम् । ततश्च प्रत्यक्षादेः प्रामाण्यसिद्धये व्यवहारलोपपरिहारार्थं कर्मज्ञानकाण्डयोः आरम्भसिद्धये च ब्रह्मात्मना सर्वमभिन्नं प्रैमाणप्रमेयादिरूपेण भिन्नं, कार्यकारणादयश्च लोके भिन्नाभिन्ना एवेति युक्तमाश्रयितुम्—इति ।

तदपि मैन्दमतिसन्तोषमात्रप्रयोजनं आपातरमणीयं उत्पश्यामः, भेदाभेदस्वरूपानिरूपणात् । तथा हि । इदमत्र चिन्त्यताम् 'किं येन रूपेण सर्वस्य भेदः तेनैव अभेदोऽपि, उत रूपान्तरेण?' इति । तेनैव चेत्, भेदाभेदरूपयोरेकत्वात्

- | | |
|----------------------------|--------------------------------|
| १. E omits का | ११. B: प्रमाणभिन्नं |
| २. E: न हि | १२. All except B omit इति |
| ३. B: न बाधो | १३. E: युक्तमात्रमाश्रयितुमिति |
| ४. A: निबन्धनसामाना | १४. A E omit मन्दमति |
| ५. E: सर्वात्मावगमात् | १५. B omits आपात |
| ६. A: अभिन्नप्रमातृ | १६. E omits स्वरूप |
| ७. B: प्रामातृप्रमाणप्रमेय | १७. B: निरूपणात् |
| ८. E: ऐकात्माद्वैत | १८. E omits उत |
| ९. B omits च | १९. E: तेनैवेति चेत् |
| १०. All except B add च | २०. E adds च |

वस्तुनो भेदोऽभेद एव वा स्यात्, न उभयसिद्धिः । अथ रूपान्तरेण, तर्हि तयो रूपैयो रूपिणः सकाशात् अत्यन्तभेद एव उत अभेद एव किं वा उभयमपि? इति । आद्ये पक्षे रूपरूपित्वानुपपत्तिः, यथा तयो रूपयोः अन्योन्यम् । द्वितीये तु [रूपि-मात्रं वा स्यात् रूपमात्रं] वा इति न रूपरूपित्वसिद्धिः । तृतीये तु रूपयो रूपिणः सकाशात् यौ भेदाभेदौ तौ ' किमेकेन रूपेण भवतः किं वा द्वाभ्याम्? ' इति । एकेन चेत्, कार्यकारणभेदाभेदयोरपि तथा स्यात् । तत्र च भेदाभेदाभावौ उक्तः । द्वाभ्यां चेत्, तयोरपि स्वकीयरूपिणो भिन्नौभिन्नत्वे सति अनवस्था स्यात् । तस्मात् न^३ न्यायसिद्धं भिन्नाभिन्नत्वम् ।

अथ प्रतीतिसिद्धम्, तदापि न प्रमाणप्रतीतिसिद्धम् ; एकस्य प्रमाणस्य युगपत् विधिव्यवच्छेदव्यापारद्वयासंभवात्, प्रमाणानां संभूय प्रमापकत्वानुपपत्तेश्च । तस्मात् लोकेऽपि कार्यकारणयोः आध्यासिकमेव भिन्नाभिन्नत्वम् ।

यत्पुनरुक्तम् ' कर्मज्ञानकाण्डयोः प्रत्यक्षादीनां च प्रामाण्यलाभाय लोकव्यवहारसिद्धये च भेदाभेदाश्रयणम् ' इति, तदुक्तोत्तरमेव, ' अर्धद्वितीयप्रमाणस्य तत्त्वावेदकत्वेन प्रमाण्यात् ; द्वैतप्रतिभासस्य पुनः आ संसारविमोक्षात् व्यवहारिकं अतत्त्वावेद-

१. B omits रूपयोः

२. All except A E omit इति

E: किं स्फुटोऽयमिति

३. E omits यथा

४. A: अन्योन्य

५. A omits the part bracketed.

६. B: बावेति

७. A: प्रसिद्धिः

८. A: तृतीयेति

९. E: भवता

१०. A: भेदाभाव

११. E: भेदाभेद उक्तः

१२. B: भिन्नात्वाभिन्नत्वे ;

E: भिन्नत्वे

१३. B omits न.

१४. A: कारणदेः

१५. E: आध्यासित

१६. B: यत्पुनरेव तदुक्तं

१७. B: भेदाभेदौ आश्रयणीयौ इति

१८. A E: द्वितीय

कत्वेन प्रामाण्यम् ; ततश्च समस्तलौकिकवैदिकैव्यवहारः' इति । तस्मात् लोकेऽपि कार्यकारणयोः अभेद एव परमार्थतः, भेदस्तु आध्यासिकः । तस्मात् अद्वितीयनिरतिशयानन्दप्रकाशलक्षणं ब्रह्मैव परमार्थवस्तु ; प्रमाणादिभेदभिन्नं बाह्याध्यात्मिकमखिलमिदं जगत् तत्रैव अविद्यया अध्यस्तम् इति सिद्धम् ।

इति तत्त्वशुद्धौ भेदाभेदनिराकरणप्रकरणम् ।



१. E: वेदनलक्षणप्रामाण्यम्

२. A E omit वैदिक

३. B: परमार्थः

४. B: तथाद्वितीय

५. E: निरतिशयः प्रकाश etc.

६. B: प्रमातृप्रमाणादि

७. B: त्रिमलक्षणमखिल

८. All except B give अत्रैव

॥ देहात्मवादनिराकरणं त्रिंशत् ॥

द्रष्टा दृश्यो न खलु भवति स्पष्टभेदस्य दृष्टेः

द्रष्टा देहो न भवति ततः कुम्भवद्दृश्यभावात् ।

इत्थं देवो मुनिभिरनघैः चिन्तितोऽनन्तमूर्तिः

यस्तं वन्दे सह सुरगुरुं पद्मया पद्मनाभम् ॥

अथेदानीं विचार्यते 'किं देह एव आत्मा उत देहव्यतिरिक्तः?' इति । इह खलु लोकायतिका मन्यन्ते—चेतनस्यात्मैत्वात् अहंप्रत्ययालम्बनस्य चेतनत्वात् 'अहं मनुष्यः' इति देहस्य अहंप्रत्ययालम्बनत्वोपलम्भात् प्रत्यक्षमेव देहस्य आत्मत्वम् । न च 'मम शरीरम्' इति भेदप्रतीतिः देहस्य शरीरानासनादिवत् अनात्मत्वमाशङ्कनीयम्, 'ममात्मा' इत्यत्र ममप्रत्ययस्य भेदालम्बनत्वव्यभिचारात् । तस्मात् तत्र यथा औपचारिको भेदप्रत्ययः, तथेहापि समाश्रयणीयम्, निरुपचरिताहंप्रत्ययालम्बनत्वात् । न च अहंप्रत्ययालम्बनत्वस्य पुत्रादिष्वैव आत्मत्वव्यभिचारः, तत्र अहंप्रत्ययस्य औपचारिकत्वात् । ननु न देहस्यापि देहोऽहमिति अहंप्रत्ययालम्बनत्वमस्ति ; किं तु मनुष्यत्वादिधर्मद्वारेण ; तदिह पुत्रादावपि पूजापरिभौविर्धर्मद्वारेण अस्त्येव, पुत्रादौ

१. E: दृष्टे

२. A E: कुतः

३. E: तत्त्वमहंप्रत्ययालम्बनत्वात्

४. A: यावलम्ब

५. A E: इति च

६. E omits अहं, indicated by dots.

७. A E: म्बनतो

८. B: शयनवसनादि

९. E: देहालम्बन

१०. A E: यथोपचारिको

११. A: ततहापीति ;

E: तथानापीति

१२. A: चारित ;

E: चारिका

१३. A E: पुत्रादिष्व्वात्मत्व

१४. E omits न

१५. E: परिभाविधर्म

पूजिते पूजितोऽहं, परिभूते परिभूतोऽहं इत्यभिमानदर्शनात् ; तत्र च अहंप्रत्ययो देहेऽपि औपचारिकः इति । तदसत्, मनुष्यशब्दस्य जातिवाचकत्वात्, जाति-शब्दानुविद्धप्रत्ययस्य तद्व्यक्तौ मुख्यत्वप्रसिद्धेः । यथा 'अयं गौः' इति, न तथा पुत्रादिषु प्रयोगोऽस्ति । तस्मात् मुख्य एव देहे अहंप्रत्ययः । न च अनुमानात् आगमात् वा देहस्य अनात्मत्वप्रसिद्धिः, प्रत्यक्षातिरिक्तप्रमाणाभावात् । न च अतीन्द्रियमदृष्टमप्यस्ति, येन तत्प्रकाशनाय प्रमाणान्तरं आश्रीयेत । अतीतादिपदार्थस्य स्मरणविपरिवर्तितयैव व्यवहारोपपत्तेः कृष्यादिप्रवृत्तेश्च संभावनयैपि 'संसिद्धेः प्रमाणा-नपेक्षणात् । तस्मात् 'अहं मनुष्यः' इति [प्रत्यक्षदृष्टो]^{१४} देह एव आत्मा—इति ।

अत्रोच्यते । यद्यपि 'अहं मनुष्यः' इति देहे मुख्य एव अहंप्रत्ययः, तथापि असौ^{१५} आध्यासिकः, न वस्तुकृतः ; अहंप्रत्ययस्य चेतनावति वास्तवत्वप्रसिद्धेः, चेतनायाश्च देहधर्मत्वानुपपत्तेः । 'कथं पुनः चेतनाया देहधर्मत्वानुपपत्तिः?' इति । उच्यते । एषा किलैवं युष्मदीया प्रक्रिया—पृथिव्यप्तेजोवायवः तत्त्वानि, न [पञ्चमं तत्त्व-मस्ति ; तानि] च भूतानि पृथिव्यादिबाह्यप्रपञ्चात्मना स्वभावादेव संहन्यन्ते, [न पुनः द्रव्यान्तरमारभन्ते ; तथा आध्यात्मिकमपि शरीरभावेन संहन्यते,] शरीरात्मना

१. A E omit परिभूते
२. B: ततश्च
३. E: मुख्यत्वप्रसिद्धेः
४. A E: तथा
५. E omits त्व
६. A E: वा for च
७. A: अदृष्टमपवर्गोऽस्ति ;
E: अदृष्टमार्गोऽस्ति
८. E: यते
९. E omits स्मरण
१०. E: कृष्याप्रवृत्तेश्च

११. E omits अपि
१२. E: सन्दिग्धेः
१३. B omits the part within brackets.
१४. E omits दृष्टो
१५. B E omit असौ
१६. B: देहे
१७. B: खलु
१८. A omits the words bracketed.
१९. A E drop the part within brackets.

च संहतेषु भूतेषु चैतन्यं उत्पद्यते; चैतन्यविशिष्टकायः पुरुषः—इति । तत्र वक्तव्यम् ‘ किं स्वतोऽचेतनेषु भूतेषु संघाते सति चैतन्यमुत्पद्यते, किं वा स्वतः चेतनेषु भूतेषु संघातः?’ इति । आद्ये कल्पे, संघातनिमित्तं वक्तव्यम् । न तावत् तान्येव भूतानि, तेषां कर्तृत्वेन तुल्यस्वभावत्वात् । न खलु गुणप्रधानभावमन्तरेण संघातः संभवति । चैतन्यमेव चेत् निमित्तम्, न ; तस्यापि फलत्वात्, फलिनो भावे सति आक्षेपकत्वानुपपत्तेः^१ ।

स्यादेतत् ‘ भूतान्येव फलभाजि ; ततः तदर्थत्वात् फलस्य आक्षेपकत्वोपपत्तिः ’ इति ; तदप्यसत्, तस्य चतुर्णां साधारणत्वात् पुनरपि तेषां गुणप्रधानभावानुपपत्तेः । न च ‘ गुणप्रधानभावमन्तरेणापि सभावत् समूहोपपत्तिः ’ इति वाच्यम् ; सभायां तु सर्वेषां चेतनत्वात् गुणप्रधानभावस्यापि संभवात् समूहाक्षेपकत्वोपपत्तेः । भूतानां पुनः अचेतनत्वात् कारणत्वेन गुणभावस्य सर्वेषां अविशिष्टत्वाच्च न सङ्घाताक्षेपकत्वसंभवः । ‘ अस्तु तर्हि चेतनानामेव सतां सङ्घातः ’ इति । तदप्यसत्, सङ्घातादन्यत्रापि चैतन्योपलब्धिप्रसङ्गात् । अथ विद्यमानस्यापि^२ चैतन्यस्य मदि-रादौ इव मदशक्तेः सङ्घाते सति अभिव्यक्तिः इति मतम्, तत्रापि वक्तव्यम् ‘ किं युगपत् सर्वेषु भूतेषु^३ चैतन्यमभिव्यज्यते, किं वा क्रमेण?’ इति । युगपच्चेत्, सहैव सर्वविषयोर्पलब्धिप्रसङ्गः । न च क्रमेण, क्रमकारणाभावात् । ‘ कार्यमेव अनुपपद्यमानं क्रममाक्षिपति ’ इति चेत्, तन्न ; प्रत्येकं भूतानां चैतन्यवत्त्वात्, असाधारणविषयलाभौच्च क्रमानुपयोगात् । अस्मिन् पक्षेऽपि चेतनानां गुणप्रधानभावा-

१. B: विशिष्टस्तु कायः

२. A E omit भूतेषु

३. A E drop सति

४. B omits वा

५. B: पक्षे

६. A E: उपपत्तिः

७. A O E: कारकत्वेन

८. A: गुणभावस्य

९. A E omit अपि

१०. A E omit भूतेषु

११. B: विषयानुभवप्रसङ्गः

१२. E: विषयामावाच ;

O: अलामात्

१३. E omits अस्मिन्

भावात् समानैव सङ्घातानुपपत्तिः । स्त्रीपुंसयोः चेतनार्थत्वेन शरीरमेव संहन्यते न चेतनौ^१ इत्यनुदाहरणम् । तस्मात् व्यतिरिक्तात्मानभ्युपगमे सङ्घातानुपपत्तेः, 'भूत-सङ्घाते शरीरे चैतन्यमुत्पद्यते, चैतन्यविशिष्टस्तु कायः पुरुषः' इत्यादि सर्वं अनुपपन्नम् । ततश्च देहस्य चैतन्याभावात् अहंप्रत्ययो^२ देहे मिथ्याध्यासनिमित्तः इति निश्चयते । न चात्र विवदितव्यम् 'देहे गौणोऽहंप्रत्ययो न मिथ्या' इति । गौणो नाम ज्ञातभेदयोः एकत्वावभासः, यथा 'सिंहो देवदत्तः' इति । अज्ञातभेदयोस्तु एकत्वावभासः अध्यास एव, यथा 'ह्रस्वोऽयमकारः' इति । न च अहमिति व्यतिरिक्तविषयः प्रत्ययः, विचारसाध्यत्वात् व्यतिरेकस्य । अन्यथा आ गोपैलाविपाल-पण्डितं व्यतिरिक्तात्मप्रसिद्धौ आत्मविचारानर्थक्यप्रसङ्गः । तस्मात् 'अहं मनुष्यः' इति देहविषयोऽहंप्रत्ययो मिथ्याध्यास एव । न चैतत् अपरोक्षावभासित्वेऽपि प्रमाणम् इति युक्तम्, अनिरूपितविषयत्वेन आभासत्वस्य दर्शितत्वात् । अपि च देहोऽय-मनात्मा भवितुमर्हति, रूपादिमत्त्वात्, सावैयवत्वात्, बाह्येन्द्रियग्राह्यत्वात्, उत्पत्ति-विनाशवत्त्वात्^३ चै, घटादिवत् ।

यत्पुनरुक्तम् 'प्रत्यक्षमेवैकं^४ प्रमाणम्, न अनुमानमागमो वै^५ अस्ति' इति, कुतः पुनः प्रमाणात् ईदमप्यज्ञायि भवता ? न तावत् प्रत्यक्षेण, अनुमानादिप्रमाण-तदभावयोः अप्रत्यक्षत्वात् । न च प्रत्यक्षाभाववादिनोऽपि प्रत्यक्षयोग्यस्य अभावः

१. A: चेतनापि

२. B: आत्मनानभ्युप

३. A omits तु

४. A: प्रत्ययदेह

५. E adds अपि

६. A: अयं for अहं

७. All mss. add एव after यथा, which seems unnecessary.

८. B: व्यक्तिविषयः

९. A E omit प्रत्ययः

१०. A E: गोपालाविपालपण्डितं

११. B: भासोऽपि

१२. A omits सावयवत्वात्

१३. B omits च

१४. B: एव प्रमाणम्

१५. B: वेति

१६. B: इदं व्यज्ञायि

प्रत्यक्ष इष्टः । अथ अनुमानादवगच्छसि, तर्हि सिद्धमनुमानप्रामाण्यम् । न चाप्रमाण-
विज्ञानेन कश्चिदर्थो निश्चेतुं शक्यः । तथा आगमप्रामाण्यमपि दुर्निवारम् । तथा
हि । लौकिकैवाक्यं प्रमाणमप्रमाणं वा ? प्रमाणं चेत्, सिद्धमागमस्य प्रामाण्यम् ।
किं तत्र अपौरुषेयेर्णोऽगमेन अपराद्धम् ? अथ लौकिकवाक्यमप्यप्रमाणम्, तर्हि पर-
वादिना वादस्ते न स्यात्, अन्योन्यप्रयुक्तवाक्ययोः परस्परमैप्रामाण्यात् । अतश्च
अपौरुषेयागमसिद्धं अदृष्टमपवर्गादि सर्वमेष्टव्यम् । तस्मात् आगमानुमानाभ्यां देह-
व्यतिरिक्त आत्मा इति सिद्धम् ।

इति तत्त्वशुद्धौ देहात्मवादनिराकरणप्रकरणम् ।



१. B: अथ

२. B: दुर्निवारः

३. A: ते लौकिकवाक्यं

४. A: वेयागमेन

५. E: परिवादिना

६. A: परस्परप्रामाण्यानभ्युपगमात् ;
E: प्रामाण्याभ्युप

॥ विज्ञानवादनिराकरणं एकत्रिंशम् ॥

जडपरिमितमिथ्याकार्यतादिस्वभावैः

कथमपि च कदाचिन्नैव सङ्गोऽस्ति यस्य ।

क्षणिकमपि यमैहुः केचिदीशं भ्रमन्तैः

तमहमजमजसं नौमि शौरिं मुरारिम् ॥

इदमिदानीं चिन्त्यते ‘ किं क्षणिकविज्ञानमेव अहंप्रत्ययालम्बनं उत स्थिर-
स्वभाव आत्मा?’ इति । तत्र क्षणिकविज्ञानमेव अहंप्रत्ययालम्बनं भवितुमर्हति,
स्थाय्यात्मनि प्रमाणाभावात् । ननु सोऽहं इति प्रत्यभिज्ञा प्रमाणम् । का तर्हि
प्रत्यभिज्ञा नाम ? पूर्वानुभवसंस्कारसहितात् इदानींतनप्रमाणकारणात् उत्पद्यमानं एकस्य
कालद्वयसम्बन्धविषयं प्रत्यक्षं प्रत्यभिज्ञा इति चेत् , न तावदियं प्रत्यभिज्ञा स्वयंप्रका-
शात्मवादिपक्षे संभवति; स्थायिनः स्वयंप्रकाशस्य संस्काराभावात् , प्रमाणकारणाभावाच्च
स्वयंप्रकाशस्य । अथ प्रमाणान्तरगम्य एवात्मा इति मन्येत, तदापि नै संभवति
प्रत्यभिज्ञा ; अतीतवर्तमानधर्मद्वयस्य युगपदेकस्मिन् संभवानुपपत्तेः ततः तद्विषय-
प्रत्ययासंभवात्, पर्यायेण सम्बन्धस्य धर्मद्वयसम्बन्धावगमात् प्रागेव आत्मेति^१ प्रत्यभिज्ञा-
मन्तरेण अवगन्तुं अशक्यत्वात् । तस्मात् नास्त्यात्मनि^२ प्रत्यभिज्ञा, नैपि घटादिषु
इति न कचिदपि स्थिरवस्तुसिद्धिः । ततः क्षणिकविज्ञानमेव अहंप्रत्ययालम्बनं
परिशिष्यते ।

१. E omits the part within
brackets.

२. A: भ्रमन्तं

३. E: विषय for द्वय

४. B: सम्बन्धि

५. A: स न

६. A: सम्बन्धा

७. B: सम्बन्धात्

८. B E: धर्मिणि

९. B: आत्मप्रत्यभिज्ञा

१०. A: ज्ञानादि for नापि

ननु विज्ञानमात्रमेव चेत् अहंप्रत्ययालम्बनम्, तदा कथं 'अहं जानामि' इति विज्ञानकर्तृत्वावभासः ? अनादिवासनापरिप्रापितात् विपर्यासदर्शनात् इति ब्रूमः । तदुक्तम्—

अविभागोऽपि बुद्ध्यात्मा विपर्यासितदर्शनैः ।

[ग्राह्यग्राहकसंवित्तिभेदवानिव लक्ष्यते ॥ इति ।

स्यादेतत् 'ग्राह्यग्राहकसंवित्तिभेदे सत्यसति च बाधे कथं भेदावभासो विपर्यासः] कल्प्यते?' इति । उच्यते । न तावत् संवित्संवेद्ययोः भेदावभासो वस्तुतः, तयोः एकाकारावभासनात् । स चायमाकारः किं संवेद्यस्यैव किं वा संविद एव इति विशये संवित्स्वरूपस्य उभयवासिसंप्रतिपन्नत्वात्, संवेद्यस्य च अनिश्चितसङ्ख्यात्, भेदावभासस्य च लोके भ्रान्त्यापि दृष्टत्वात्, नीलादिरूपे संवेदने सति तदतिरिक्तीलाद्यर्थे प्रमाणाभावात्, नीलात्मिकौ संवित् इति प्रत्यक्षम् । अनुमान-मैपि 'विवादगोचरापन्नौ संवित्संवेद्यौ अभिन्नौ भवितुमर्हतः, सहोपलम्बनियमात्, यौवभिन्नौ न भवतः न तौ सहोपलम्बनियमौ यथा नीलपीतज्ञाने, न तथा संवित्संवेद्यौ सहोपलम्बनिर्येतौ न भवतः, तस्मात् अभिन्नौ' इति । तस्मात् ज्ञानस्य क्रियात्मकत्वात् 'अहं जानामि' इति यस्तत्प्रतिकर्तृत्वावभासः, सोऽपि स्वप्नादौ इव पैलायनं भ्रान्तिमात्रमेव । तस्मात् विज्ञानमैत्रं क्षणिकमेवात्मा इति योगाचाराः प्रतिपेदिरे ।

१. B E omit मात्र

२. B omits चेत् ;

E: अहंप्रत्यया

३. B: अहमिदं

४. E: त्वाभासः

५. A drops the portion within brackets.

६. E: वस्तुतः

७. A: किं वा

८. B: सदमावात्

९. B omits च

१०. E: प्रमाणात्मा ... नी

११. E: नीलार्थिका

१२. E omits अपि

१३. B: यौवद्विन्नौ भवतः

१४. B: नियमौ

१५. A omits न, a subsequent correction.

१६. E: लखायनं

१७. E adds एव

तत्रेदमाचक्ष्महे । न तावत् विज्ञानानां क्षणिकत्वमस्ति, प्रमाणाभावात् । ननु नीलसंवित्काले पीतसंविदोऽभावात्, स्थिरस्य च अवधिहेत्वसंभवात्, स्वैरसमञ्जसत्वं निबन्धन एव नीलसंवित्काले पीतसंविदोऽभावः इति खरसमञ्जसत्वं ननु मानेनावगच्छामः—विगीतं विज्ञानं क्षणिकं भवितुमर्हति, “निर्हेतुकविनाशित्वात्, यदेवं न भवति तत् तथा न भवति यथा गगनादि, तथेदं न भवति, तस्मात् क्षणिकम्—इति । तदेतदयुक्तम्, विज्ञानस्य विनाशित्वासिद्धेः ।

स्यादेतत् ‘उत्तरसंवित्काले पूर्वसंविदोऽनुपलंभात् विनाशोऽवसीयते’ इति । तदप्यसत्; जन्मविनाशसिद्धौ च संविदः पूर्वोत्तरभावसिद्धिः, पूर्वोत्तरभावसिद्धौ च जन्मविनाशसिद्धिः इति परस्पराश्रयत्वात् । कथं तर्हि संवेदने भेदावभासः? त्वदीयानाद्यविद्यया इति वदामः । ततश्च विज्ञानस्वभावस्यैवात्मनः स्थायित्वात्, स्थिरस्य च अवधिहेत्वनुपलंभात् नित्य एवात्मा ।

यैतुनरुक्तम् ‘स्थायिनः स्वयंप्रकाशस्यात्मनः संस्काराभावात् प्रमाणकारणाभावाच्च न प्रत्यभिज्ञा’ इति, तत्प्रत्युच्यते । स्वयंप्रकाशस्यात्मनो दर्पणादौ विव सवितृ-किरणस्य अन्तःकरणोपाधौ अभिव्यज्यमानत्वात्, स्वरूपतो नित्यत्वेऽपि सोपीधिकावभासस्य अस्थिरत्वात् तज्जनितसंस्कारोपपत्तेः, अन्तःकरणस्य च स्वयंप्रकाशाभिव्यक्तिहेतुत्वेन तत्प्रमाणैरणत्वव्यपदेशात्, उपैषन्नमेव पूर्वानुभवसंस्कारसहितात् इदानींतन-प्रमाणकारणात् आत्मनि प्रत्यभिज्ञानम् ।

१. A: कालेऽपि तत्संविदो

२. E: स्थिरमङ्गुरत्व

३. E: त्वानुमानेन

४. E: न क्षणिकं

५. E omits निर्हेतुक

६. E: यो भवन् न भवति यथा गगनादि
न तथेदं न भवति

७. B: न तथेदं न भवति

८. E omits इति

९. E: तच्च

१०. A E: यं पुनरुक्तः

११. E: संस्कारसंभवात्

१२. E omits स्वयं

१३. E: दावपि

१४. E: करण for किरण

१५. E: सोपाधिकाभासस्य

१६. B: कारणत्व

१७. A: देशाद्यपपन्न

यदप्युक्तम् ‘अतीतवर्तमानस्य धर्मद्वयस्य युगपदेकस्मिन् अन्वयसंभवात् तदवगमानुपपत्तेः, पर्यायेण सम्बन्धावगमे च धर्मद्वयसम्बन्धावगमात् प्रागेव तस्मिन् वस्तुनि प्रत्यभिज्ञापेक्षत्वात् प्रत्यभिज्ञा अनुपपन्ना’ इति, तदपि न दोषमावहति ; अतीतवर्तमानधर्मद्वयस्य अनैन्वयित्वेन वस्त्ववच्छेदकत्वात् । द्विविधं वस्तुनो विशेषणं कार्यान्वयि, प्रतीत्यन्वयि चेति । तद्यथा ‘नीलमुत्पलम्’ इत्यादि कार्यान्वयि विशेषणम्, ‘राजपुरुषः’ इत्यादि प्रतीत्यन्वयि विशेषणम् । तत्र कालद्वयस्यैव प्रत्यभिज्ञासमये अनैन्वयितया विशेषणत्वात् उभयकालावच्छिन्नस्वरूपमात्रमेव प्रत्यभिज्ञाविषयः ; तत्फलं च उपाधिद्वयसम्बन्धनिमित्तभेदविभ्रमनिवृत्तिरेव । अतो न कश्चित् अनुपपत्तिः ।

यदपीदमुक्तम् ‘संवित्संवेद्ययोः एकाकारावभासनात् तस्य च संप्रतिपन्नसंविदाकारत्वात् न तद्यतिरिक्तं ‘संवेद्यं अस्ति’ इति, तदपि सूक्ष्मेक्षिकानिरीक्षणाक्षमैः उत्प्रेक्षितमीक्षामहे, अवभासस्यावभासरूपेण संवित्संवेद्ययोः आकारभेदस्य सिद्धत्वात् । अवभासैर्नैकस्वभावं संवेदनम् ; संवेद्यं च अवभास्यैकस्वभावम्^{१८} ; कुतस्तयोः एकाकारावभासः? यः पुनः घटाद्याकारः स संवेद्यस्यैव न संवेदनस्य, तदैवभासरूपत्वात् ।

- | | |
|---|---|
| १. B: मानधर्म | १२. B: कदाचित् |
| २. E: न न द्वयासंभवात् | १३. A: वेद्यं |
| ३. E omits च | १४. E omits इति |
| ४. A: तस्मिन्नवस्तुनि | १५. A E: मासस्यावभास |
| ५. A E: अतः वर्तमान | १६. All except B give मासेनैक |
| ६. A: धर्मि | १७. A E: संवेदनस्य |
| ७. E: अन्वयित्वेन | १८. B: स्वभावकृतः तयोरेकाकारावभासः |
| ८. E: प्रत्यन्वयि | १९. The insertion of स is called |
| ९. B omits विशेषणम् | for though not found in |
| १०. A E: द्वयप्रत्य | any ms. |
| ११. E: न अन्वयितया विशेषणत्वोपपत्तिः ।
यदपीदमुक्तम्, thus omitting a
few words. | २०. E omits न
२१. E: तदभासः ;
A B: तदवभास |

यदपीदमवैदि 'सहोपलंभनियमैत् संवित्संवेद्ययोः अभेदः' इति, तदपि न प्रमाणपद्धतिमध्यास्ते, हेतोरसिद्धत्वात् । न हि संवेद्येन संवित् सहैवोपलभ्यते ; नित्यत्वात् स्वयंप्रकाशत्वाच्च अस्मन्मते संवेदनस्य सर्वदा सिद्धत्वात्, अतद्रूपत्वाच्च संवेद्यस्य । अतोऽन्यतरासिद्धो हेतुः । विरुद्धश्च, एकस्यां क्रियायां संवित्संवेद्ययोः सहभावस्य भेदैसाधकत्वात् । न हि संविदैव सह भाति । ततश्च 'सहोपलंभनियमात्' इति भेदसाधकत्वात् विरुद्धो हेतुः । अपि च उपायोपेययोः आलोकतत्प्रकाश्ययोः सहोपलंभनिर्यमेऽपि न अभेदोऽस्ति । अतश्चानैकान्तिको हेतुः । अन्तर्बहिर्भावभेदप्रत्यक्षविरोधात् अभेदानुमानस्य कालात्ययापदिष्टता च । तस्मात् असदेतत् 'संवित्संवेद्ययोः अभेदः, संवेदैर्न क्षणिकम्, क्षणिकविज्ञानमात्रे च ग्राह्यग्राहकसंवित्तिभेदः कल्पितः, बाह्यार्थश्च नास्ति, विज्ञानमात्रं क्षणिकं अहंप्रत्ययालम्बनम्' इत्यादि । ततश्च स्थिरस्वभाव एवात्मा संसारकञ्चुकपरिवृतः अहंप्रत्ययालम्बनैः इति सिद्धम् ।

इति तत्त्वशुद्धौ विज्ञानवादनिराकरणप्रकरणम् ।



१. E: यदपीदं वा

२. A: नियमत्वात्

३. E omits संवित्

४. B: सर्वथा

५. E omits भेद

६. B: लम्बनीयमपि

७. B: संवेद्यं

८. B omits च

९. E: तु for च

१०. E: संसारिकश्च

११. A E: यालम्ब इति

१२. A E: स्थितम्

॥ संसारमिथ्यात्वं द्वित्रिंशम् ॥

यस्मिन् असङ्गे सुखबोधविग्रहे कर्तृत्वमध्यैस्तमनाद्यविद्यया ।

तमिन्दिरायाः प्रियमन्दिरं हरिं नमामि लीलारैचिताखिलं मुदा ॥

इदमिदानीं जिज्ञास्यते ' किं आत्मनि संसारः पारमार्थिकः किं वा आध्या-
सिकः?' इति । आत्मनि संसारस्य प्रतीयमानत्वात्, प्रतीतेश्च स्वतःप्रामाण्यात्,
कारणदोषबाधकप्रत्ययानुपलम्भात्, प्रमाणप्रतीतैवैपरमार्थत्वाभिधानात् आत्मनि
संसारः परमार्थो युक्तः । अपि च यदि संसारः परमार्थो न भवेत्, तर्हि कथं
इष्टानिष्टप्राप्तिपरिहाराय साधनविधायि शास्त्रं प्रमाणं भवेत्? न हि रज्जुसर्पनिवृत्तये
मैत्रौषधादिसाधनमुपदिश्यते, किं तु रज्जुस्वरूपज्ञानमेव । [ततश्च ज्ञानकाण्डमेव]
आरब्धव्यं न कर्मकाण्डम्, अनुपयोगात् । अपि च आत्मस्वरूपसाक्षात्कारे सति
संसारस्य मिथ्यात्वावगमः, किं^{११} वा ततः प्रागेव? न तावदर्थः; आत्मस्वरूपसाक्षा-
त्कारे सति तदुत्तरकालं प्रपञ्चस्यैवैवाभावात् सत्यमिथ्यादिव्यवहारानुपपत्तेः । अथ
किञ्चित्कालं बाधितानुवृत्तिः अभ्युपगम्येत, तदापि स्वयं कृतार्थत्वात् स्वव्यतिरिक्ता-
त्मान्तराभावनिश्रयात् स्वपक्षपरपक्षविभागाभावात् शास्त्रानारंभप्रसङ्गः । नैपि तत्त्वाव-

१. B: कर्तृत्व नाप्त

२. B: लीला ... खिलं

३. B: अध्यस्तः,

E: आध्यासित

४. B: प्रतीतित्व

५. A E omit एव

६. A E: तथा

७. E: तन्त्रौ

८. E omits the words bracketed.

९. B: आत्मनि ;

E: अपिचात्मस्वरूपं, तदापि साक्षात्कारे
सति etc.

१०. A E: गतिः

११. E omits किं वा

१२. B E omit आद्यः

१३. B: एवात्यजमिथ्यादिव्यवहारानुपपत्तेः

१४. E omits अन्तर

१५. B: अभावाच्चानारंभप्रसङ्गः

१६. A E: तथापि

बोधात् प्रागेव मिथ्यात्वावगमः; प्रत्यक्षसिद्धस्य अनुमानादिना बाधानुपपत्तेः बाधमन्तरेण मिथ्यात्वानवगमात् । न च आगम एव आत्मविषयं परोक्षज्ञानमुत्पाद्य प्रपञ्चं बाधते इति युक्तम् , निरुपाधिकात्मस्वरूपस्य अपरोक्षैकत्वभावतया तत्र परोक्षज्ञानसंभवात् , सोपाधिकज्ञानस्य विभ्रममात्रत्वात् , तेन अन्यस्य बाधानुपपत्तेः ।

अपि च इदं भवान् प्रष्टव्यः ‘ किं आत्मनि संसारसंबन्धात् कौऽपि विशेषोऽस्ति वा न वा ? ’ इति । ‘ अस्ति चेत् , स परमार्थः किं वा कार्त्तिकः ? ’ इति । यदि परमार्थः , तर्हि एकं विशेषं आत्मनि परमार्थमभ्युपगच्छतः सुखदुःखादिसंसारे कः प्रद्वेषः ? अथ अविद्यात्मकोऽसौ विशेषः आत्मनि, तर्हि संसारभावाभावयोरपि विशेषाभावात् तन्निवृत्तये शास्त्रारंभः अनर्थकः स्यात् । स्यादेतत् ‘ वास्तवविशेषाभावेऽपि प्रतिभासकृतविशेषात् अर्थवदेव तन्निवर्तनेन शास्त्रम् ’ इति । तदपि मनोरथमात्रम् । लोके सर्पसम्बन्धीवभासयोः रज्जुगतविशेषाभावेऽपि तद्द्रष्टृगतविशेषादेव सर्पभ्रान्ति-संभवेभ्यसंबन्धात् तन्निवृत्तये रज्जुस्वरूपोपदेशः^{१५} अर्थवान् ; इह पुनः आत्मनि अनात्माध्यासे अधिष्ठानं द्रष्टा च इत्युभयं आत्मैव ; तत्र^{१६} कदाचिदपि विशेषः ; ततश्चात्मनि संसारभ्रान्त्यसंभवे कथं तन्निवृत्तये शास्त्रमारभ्येत ? नास्ति चेत् आत्मनि संसारकृतो विशेषः , तर्हि नैतरेमेव मोक्षशास्त्रमारभ्यम् । तस्मात् संसारस्य बाधित-

- | | |
|-----------------------------|---|
| १. A E: अनुमानबाधानुपपत्तेः | ११. B: सम्बन्धासम्बन्धावभासयोः |
| २. B adds च | १२. A E: दृष्टगत |
| ३. B: मिथ्या ... न च | १३. A: तान्ति |
| ४. B: आत्मनि परोक्ष | १४. All except A E give भ्रान्ति सम्बन्धात् |
| ५. B: बाधक ... युक्तम् | १५. A: देशे |
| ६. B: अन्यस्यानुपपत्तेः | १६. B omits न |
| ७. E omits अपि | १७. E: सुतरां |
| ८. B: आध्यासिकः | १८. A E: म्यते |
| ९. B: विशेष ... वेऽपि | |
| १०. A: गत | |

प्रतीतिसिद्धत्वात्, तन्मिथ्यात्वे च कर्मज्ञानकाण्डयोः अनारंभप्रसङ्गात् आत्मनि पार-
मार्थिकः संसारः इति तार्किकाः मीमांसकाश्च मन्यन्ते ।

अपरे पुनः ‘ आत्मनः असंसारस्वभावत्वेऽपि अन्तःकरणाद्युपाधिकृतसंसारः
अस्त्येव, स्फटिकमैणेरिव उपाधिनिमित्तो लोहितमा ’ इति कल्पयन्ति ।

तान् प्रति ब्रूमः । तत्र ये सर्वगतात्मवादिनः तैः ‘ अध्यासमन्तरेण कथं
आत्मनि सुखदुःखादिसंसारसंभवः? ’ इति वक्तव्यम् । तथा हि । आत्मनो ज्ञानादयो
गुणाः इत्यभ्युपगमः । गुणैश्च निरवयवद्रव्येऽपि यावद्द्रव्यभावी दृष्टः, यथा परमाणु-
गतरूपादिः, यथा वा आत्मगतसंख्यापरिमाणादिः । न च आत्मगतसंयोगविभागयोः
व्यभिचारः इति वाच्यम् ; तयोरद्यापि सद्भावस्यैव अनिश्चितत्वात् । तथा च सति
आत्मनि ज्ञानसुखादयो जायमानाः देहावच्छिन्नदेशात् अन्यत्रापि जायेरन् ।

स्यादेतत् ‘ सर्वं कार्यं कारणत्रयमपेक्ष्य उदयमासादयति ; तत्र ज्ञानादीनां
आत्मैव समवायिकारणम्, अदृष्टादि च निमित्तकारणम्, आत्ममैत्रः संयोगः असम-
वायिकारणम् ; ततश्च हृदयदेशावस्थानात् मनसो हृदयावच्छिन्नात्मदेशेनैव संयोगात्
तत्रैव सुखदुःखादयो जायन्ते, न तथा संख्यापरिमाणादयः ’ इति । तदेतद्विचार-
रितरमणीयं दृश्यते । तथा हि^{१३} । आत्मनो हृदयावच्छेदो नाम किं आत्मनैः

१. A: संसार

B: आत्मनो ... स्वभाव

E omits असंसार

२. B: उपाधितः

३. B: मणिरिव

४. All except B give इव

५. B: सुखदुःखासंभव

६. B: इत्य ... मः

७. E omits गुणश्च, omission indi-
cated by dots.

८. E drops अपि

९. B omits इति वाच्यम्

१०. B: त्रयमप्यपेक्ष्य

११. A: आत्मनि

१२. E: आत्मजन्मनःसंयोगः

१३. B: अपि for हि

१४. B: आत्मस्वरूपं उत तत्त्वान्तरम्

स्वरूपमेव उत धर्मान्तरम् ? स्वरूपं चेत्, तस्य सर्वगतत्वात् सर्वत्रैव सुखदुःखादयो जायेरन् । अथ धर्मान्तरम्, तत्रापि वक्तव्यम् ‘स धर्मः किं’ आत्मस्वरूपमात्रे अवतिष्ठते, किं वा अवच्छिन्ने देशे ? इति । आद्ये कल्पे^१, तस्य सर्वात्मदेशव्यापित्वात् सुखदुःखादयोऽपि तथैव प्रसज्येरन् । द्वितीये तु तस्याप्यवच्छेदान्तरापेक्षार्यैः अनवस्था । एवं च सति कथमध्यासमन्तरेण नियतप्रदेशे संसारोपलम्भः ? अदृष्टेन नियमोपपत्तिरिति चेत्, तदप्यसत् । न च अदृष्टेनापि निष्प्रदेशे एवात्मनि परमार्थतः प्रदेशविशेषजन्म संभवति, वस्तुस्वभावस्य अन्यथाकर्तुमशक्यत्वात् । तदेवं आत्मनि प्रदेशविशेषप्रतिभासोऽपि विभ्रमः । ततश्च तदाश्रयसंसारो मायाविवर्जित एव, कल्पितोपाधावेव प्रतिभासमानत्वात् । तदयं प्रयोगः ‘विवादाध्यैसितः संसारः काल्पनिको भवितुमर्हति, कल्पितोपाधावेव प्रतिभासमानत्वात्, मृगतृष्णिकाजलसमुद्गतवीचीतरङ्गमालैवत्’ इति ।

यत्पुनरुक्तम् ‘अबाधितप्रतीतिगोचरत्वात् सत्य एव संसारः’ इति, तत्रैव दुस्तरक-पक्षक्षीकारापराधात् वेदार्थगन्धानाघ्रातचेतस्तया समुद्भावितम्, यावता “तत्त्वमसि” (Chānd., VI, viii, 7) “अहं ब्रह्मास्मि” (Brh., I, iv, 10) इत्यादि-शास्त्रं तात्पर्येण अद्वितीयनिरतिशयानन्दाविक्रियब्रह्मभावं आत्मनः प्रतिपादयत् सकल-^{१४}विक्रियासम्बन्धं^{१५} मनुष्याद्यभिमानं च बाधते । न खलु सैकल्यप्रमाणविरोधेन उदय-

१. A E add वा ;

B: किमात्मनि

२. B: च्छिन्नदेशे

३. B: पक्षे

४. E: अपेक्षामनवस्था

५. E: नियतः प्रदेशे

६. B C D prefix न

७. E: वा for च

८. A: प्रदेशमेवा

E: निष्प्रदेशमात्रात्मनि

९. E: परमार्थः

१०. E: तदाश्रित

११. B: विवादगोचरापन्नः

१२. E: मालादिवदिति

१३. B: तद्वन्तः तर्क ;

E: तदपि दुस्तरक

१४. E: क्रिया for विक्रिया

१५. B: सम्बन्धमनुष्या

१६. A: सकलमप्र

मासादयन् संसारप्रतिभासः तत्त्वावेदकप्रमाणतया निरतिशयपुरुषार्थपर्यवसायि च शास्त्रं बाधेत ।

यदप्युक्तम् ‘ अपरोक्षस्वभावे आत्मनि परोक्षज्ञानस्य भ्रान्तित्वात्, अपरोक्षज्ञानस्य प्रमाणत्वेऽपि तदुत्तरकालं प्रमातृप्रमाणव्यवहारानुदयात् संसारमिथ्यात्वे प्रमाणानुपपत्तिः ’ इति, तदपि न शोभां बिभर्ति । गृहीतपदपदार्थसम्बन्धस्य न्यायविदो वाक्यश्रवणसमनन्तरं अपरोक्षज्ञानमेवात्मनि समुत्पद्यते, न पुनः परोक्षज्ञानम् । किं च अपरोक्षज्ञानमेवात्मनि जायमानं अन्तःकरणशुद्धितारतम्यात् प्रतिबैद्धफलं भवति । ततश्चात्मनि निर्विचिकित्सात्मानुभवफलस्य प्रतिबद्धत्वेऽपि तात्पर्यवद्वाक्यप्रामाण्यादेव पूर्वमपि संसारमिथ्यात्वनिश्चयः उपपद्यते । श्रवणमननादिसकलसाधनसम्पत्तौ पुनः अशेषप्रतिबन्धविगमोपपत्तेः निर्विचिकित्सात्मानुभवे सति तद्विपरीतसंसारप्रतिभासोऽपि^१ निवर्तते इति विशेषः ।

यदप्युक्तम् ‘ इष्टानिष्टप्राप्तिपरिहारयोः मिथ्यात्वे सति तत्सौधनविधायि शास्त्रमनर्थकम् ’ इति, तदप्यचारु विरचितम्, श्येनादिविधानवत् उपपत्तेः । न हि श्येनादेः परमार्थतः पुरुषार्थसाधनत्वमस्ति, किं तु अनर्थसाधनत्वमेव ; हिंसैसाधनत्वात्, तस्याश्च प्रतिषेधशास्त्रादेव अनर्थत्वनिश्चयात्, चादनासूत्रे च अर्थशब्देन श्येनादेः अनर्थसाधनत्वसूचनात् । तदेवं यथा भ्रान्तिपरिकल्पितपुरुषार्थं प्रत्यैवाधात्

१. E: संसारभ्रान्तिमासत्वादेव...दकप्रमाणतया

२. B: प्रतिबन्धापरोक्षज्ञानम् । किं तु अपरोक्ष etc.

३. E: बन्ध

४. B omits आत्मा

५. B: बन्धेऽपि ;
E: बन्धरवेऽपि

६. B: संसारस्य

७. B omits तत्

८. E drops अपि

९. E: द्वाराय

१०. A subsequently corrects this into कर्मसाधन

११. B omits हिंसा

१२. E omits त्व

१३. B: अनर्थसूचनात्

१४. B: प्रत्यावाधात्

भ्रान्तपुरुषाभिप्रायमेवानुसृत्य श्येनादिसाधनविधानं तदनुष्ठानं तत्फलावासिश्च दृश्यते, तथा ऐकात्म्यविज्ञानात् प्राक् आत्मनि अविद्यया पुरुषार्थमध्यारोप्य तत्रैव अभिनि-
विशमानस्य भ्रान्तस्यैवाभिप्रायमनुसृत्य साधनविधानादि सर्वमर्बाधात् उपपद्यते ।

ननु ' नै श्येनादौ भ्रान्तः अधिकारी, प्रषिषेधशास्त्रादेव श्येनादेः अनर्थत्व-
मवगच्छतोऽपि प्रवृत्तिदर्शनात् ; अतो नायं दृष्टान्तः ' इति । नैष दोषः ; श्येनादि-
फलाभिलाषकलुषीकृतचेतसैः पुरुषस्य पापादिप्रतिबन्धबाहुल्ये सति प्रतिषेधशास्त्रमपि
न फलपर्यन्तविज्ञानं जनयितुमीष्टे । तथैव श्रुतवेदान्तस्यापि प्रतिबन्धबाहुल्ये सति
ऐकात्म्यशास्त्रमपि न फलपर्यन्तं विज्ञानं जनयति ; यज्ञादिक्षपिताखिलप्रतिबन्धस्य
जनयति ; इति न किञ्चिद्वैषम्यम् ।

यदपीदमुद्भावितम् 'संसारसम्बन्धात् आत्मनि पारमार्थिकविशेषाभ्युपगमेऽपि'^{११}
संसारस्यापि तथैवैकसङ्गात्, अनभ्युपगमे च संसारभावाभावयोः आत्मनः एकरूप-
त्वात्, न संसारनिवृत्तये शास्त्रमारब्धव्यम् ' इति, तदपि बालिशभाषितम् ; आत्मनि
संसारसम्बन्धस्यैव विशेषत्वात्, तस्य च वस्तुतोऽभावेऽपि भ्रान्त्या प्रतिभासमान-
त्वात्, सत्यत्वमिथ्यात्वयोरपि संसारस्यैवात्मनि प्रतिभासमानतयैवानर्थत्वात् तन्निवृत्तये
शास्त्रारंभोपपत्तेः ।

यदपीदमवादि ' रज्ज्वादो सर्पाध्यासे विषकरणादिषु दोषसंभवात् उभयो-
रपि विषयत्वाच्च भवेदपि'^{१२} तत्र भ्रान्तिः ; आत्मन्यनात्माध्यासे पुनः द्रष्टुः अधिष्ठा-

१. A: ऐकात्म

२. E: प्रधानात्मनि

३. A E: तत्र च

४. A: सर्वमुपपद्यते

५. E omits न

६. B: श्येनादिष्वफला

७. E omits चेतसः

८. B: पुरु पापादि

९. C omits सति

१०. B: पर्यन्तं विज्ञानं

११. B: च for अपि

१२. B omits त्व

१३. A omits सं

१४. E: संसार आत्मनि

१५. E omits मान

१६. E: सर्पाध्यासे

१७. B adds दृष्टत्वाच्च omitting तत्र

नस्य कारणस्य वा आत्मव्यतिरेकेणाभावात्, आत्मनश्च निर्विशेषत्वात् न तत्र भ्रान्ति-संभवः ' इति, अत्रैव वदामः । द्रष्टरि दृश्यावभासस्य अध्यासात्मकत्वे सकलवेदान्त-प्रामाण्यादेव निश्चिते सति^१ आत्मनि बाह्याध्यासनिमित्तकारणैभावेऽपि सर्वभ्रमानु-गतानिर्वर्चनीयाज्ञानमेव कार्यान्यथानुपपत्त्या कारणं परिकल्प्यते इति न कौचिदनुप-पत्तिः ।

या पुनरेषा कल्पना 'आत्मनि स्वैतः संसाराभावेऽपि उपाधिनिबन्धनः अस्त्येव' इति, सापि वृथैव कल्पना ; औपाधिकरूपस्य अनिर्वचनीयाविद्याध्यास-व्यतिरेकेणानिरूपणात् । तस्मैत् आध्यासिक एवात्मनि संसारः इति स्थितम् ।

इति तत्त्वशुद्धौ संसारमिथ्यात्वप्रतिपादनप्रकरणम् ।



१. E: तत्र

२. E: तस्यातानि

३. A: कारणभाव

४. B: अनिर्वचनीयमेव

५. B: कदाचित्

६. B drops स्वतः

७. E omits तस्मात्

८. E drops आत्मनि

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OF
ORIENTAL RESEARCH
UNIVERSITY OF MADRAS

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Published by the University of Madras

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Annual subscription Rs. Four

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PLACE-NAME SUFFIXES IN TAMIL

By

R. P. SETHU PILLAI,
(Senior Lecturer)

SUFFIXES OF PLACE-NAMES DENOTING HABITATIONS

(1) *il* (Tam.)

*il*¹ இல்

செந்தில்	Cend-il	—Tin.
அன்பில்	Anb-il ²	—Tri.
வெண்ணில்	Veṇṇ-il ³	—Tan.
பெருமுக்கில்	Perumukk-il	—S.A.
அழும்பில்	Aḷumb-il ⁴	—Pudu.
மயிலாப்பில்	Mayilāpp-il	—Madras

(2) *uḷ* (Tam.)

uḷ உள்

திரு எவ்வுள்	Tiru evv-uḷ ⁵	—Chin.
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(3) *Akam* (Tam.)

Akam அகம்

மருதகம்	Marud-akam	—Ram.
திரு ஏடகம்	Tiruēḍ-akam	—Mad.
கல்லகம்	Kall-akam	—Tri.

1. Most of the old place-names terminating in *il* have now taken the suffix *ūr* instead. e.g. Cendil took the prefix *Tiru*, substituted *ūr* for *il* and is now known as Tiruccendūr. Iḍaimarudil is Tiruviḍaimaruḍūr; Mayilāppil is Mayilāppūr.

2. Anbil, celebrated in the songs of the Saivite and Vaishnavite saints is now called Kīlambil.

3. Veṇṇil now goes by the name of Kōvilveṇṇi.

4. Aḷumbil is now Ambukkōyil.

5. Tiru evvuḷ is corrupted into Tiruvaḷḷūr.

காலகம்	Kāl-akam	—Tan.
பாடகம்	Pāḍ-akam	—S.A.
குட்டகம்	Kuṭṭ-akam	—Chin.
ஏரகம்	Ēr-akam ⁶	—L.

(4) *Maṇai* (Tam.)*Maṇai* மனை

சத்திர மனை	Cattira-maṇai	—Tri.
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(5) *Kūḍam* (Tam.)*Kūḍam* கூடம்

ஆணைக்கூடம்	Āṇaik-kūḍam	—Tri.
திருமணிக் கூடம்	Tirumaṇik-kūḍam	—S.A.

(6) *Arai* (Tam.)*Arai* அறை

செப்பறை	Cepp-arai	—Tin.
இரும்பறை	Irumb-arai	—Coim.
கொட்டறை	Koṭṭ-arai	—Tri.

(7) *Purai* (Tam.)*Purai*⁷ புரை

மண்பிரை	Maṇ-pirai	—Tri.
தென்பிரை	Teṇ-pirai	—Tan.
நெடும்பிரை	Neḍum-birai	—N.A.
குறும்பிரை	Kuṛum-birai	—Chin.

(8) *Viḍuti* (Tam.)*Viḍuti* விடுதி

ஆள்பட்ட விடுதி	Āḷpaṭṭa-viḍuti	—Ram.
பால விடுதி	Pāla-viḍuti	—Tri.
சென்னிய விடுதி	Cenniya-viḍuti	—Tan.

6. Ērakam mentioned in the Tamil classics as one of the six military stations of Murugan is identified with Swamimalai near Kumbakonam.

7. Purai is generally corrupted into Pirai.

PLACE-NAME SUFFIXES IN TAMIL

(9) *Iḍam* (Tam.)

Iḍam இடம்

கொள்ளிடம்	Koll-iḍam	—Tan.
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(10) *Kuḍi* (Tam.); *Kuḍi* (Tel.)

Kuḍi குடி

திருக்குறங்குடி	Tiruk-kurūṅ-guḍi	—Tin.
காரைக்குடி	Kāraik-kuḍi	—Ram.
மறவர் பெருங்குடி	Maṟvarperuṅ-guḍi	—Ram.
கள்ளிக்குடி	Kaḷḷik-kuḍi	—Mad.
கார்குடி	Kār-kuḍi	—Tri.
மன்னார்குடி	Mannār-kuḍi	—Tan.
வேட்டக்குடி	Vēṭṭak-kuḍi	—S.A.
காடிக்குடி	Karaḍi-kuḍi	—N.A.
வெங்குடி	Veṅ-guḍi	—Chin.

Kuḍi (Tel.)

Dimma-guḍi	—Anant.
Erra-guḍi	—Bel.
Chentsu-guḍi	—Chit.
Dēva-guḍi	—Cud.
Belu-kuḍi	—Gan.
Cōra-guḍi	—Kist.

(11) *Iruppu*, *Irukkai* (Tam.)

Iruppu இருப்பு; *Irukkai* இருக்கை

கரை யிருப்பு	Karaṭṭu-iruppu	—Tin.
காலன்குடி யிருப்பு	Kālan kuḍiy-iruppu	—Tin.
கோட்டை யிருப்பு	Kōṭṭaiy-iruppu	—Ram.
புன்னை யிருப்பு	Punṇaiy-iruppu	—Tan.
கொல்லிருப்பு	Koll-iruppu	—S.A.
நல்லிருக்கை	Nall-irukkai	—Ram.
ஒரிரவிருக்கை	Ōrirav-irukkai	—Chin.

(12) *Vālvu, Vāḷkkai* (Tam.)*Vālvu* வாழ்வு; *Vāḷkkai* வாழ்க்கை

மருதன் வாழ்வு	Marudaṇ-vālvu	—Tin.
சித்தன் வாழ்வு	Cittaṇ-vālvu ⁸	—Mad.
எட்டி வாழ்கை	Eṭṭi-vāḷkkai	—Tan.
மகத்து வாழ்க்கை	Makattu-vāḷkkai	—S.A.

(13) *Vāy* (Tam.) ; *Vāyi* (Tel.)*Vāy* வாய்

திருச்சீரலைவாய்	Tiruccīralai-vāy ⁹	—Tin.
ஆலவாய்	Āla-vāy	—Mad.
மால்வாய்	Māl-vāy	—Tri.
காஞ்சிவாய்	Kāñci-vāy	—Tan.
நெல்வாய்	Nel-vāy	—N.A.
கல்வாய்	Kal-vāy	—Chin.
சார்வாய்	Cār-vāy	—Sa.
இடு வாய்	Iḍu-vāy	—Coim.

Vāyi (Tel.)

Pāla-vāyi	—Anant
Oru-vāyi	—Bel.
Irugu-vāyi	—Chit.
Chendu-vāyi	—Cud.
Meṅga-vāyi	—God.
Pālu-vāyi	—Kist.
Pesara-vāya	—Kur.
Kāki-vāya	—Nel.

(14) *Vāyil, Vāsal* (Tam.)*Vāyil*¹⁰ வாயில் ; *Vāsal* வாசல்

கழனி வாசல்	Kaḷaṇi-vāsal	—Ram.
கொற்ற வாசல்	Korṛa-vāsal	—S.A.

8. Cittaṇvālvu is identified by Naccinarkiniyar, the classical Tamil Commentator, with Paḷaṇi.

9. Tiruccīralaivāy is one of the ancient names of Tiruccendūr.

10. Vāyil (Vāy-il), literally, 'mouth of the house' is generally changed into Vāsal in the colloquial language.

PLACE-NAME SUFFIXES IN TAMIL

கல் வாசல்	Kal-vāsal	—N.A.
குட வாசல்	Kuḍa-vāsal	—Tan.
நெய்த வாசல்	Neyda-vāsal	—Chin.
புன வாசல்	Puṇa-vāsal	—Sa.

(15) *Murram* (Tam.)

Murram முற்றம்

வெள்ளித்திருமுற்றம்	Vellittiru-murram	—Tri.
சத்தி முற்றம்	Catti-murram	—Tan.
குள முற்றம்	Kuḷa-murram	—L.

(16) *Muṭṭam* (Tam.)

*Muṭṭam*¹¹ முட்டம்

நாகூர் முட்டம்	Nākūr-muṭṭam	—Tan.
குராங்கணில் முட்டம்	Kuraṅgaṇil-muṭṭam	—Chin.

(17) *Kaṇ* (Tam)

Kaṇ கண்

எண் கண்	Eṇ-kaṇ	—Tan.
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SUFFIXES OF PLACE-NAMES DENOTING RELIGIOUS AND CHARITABLE FOUNDATIONS

(1) *Kōvil*, *Kōyil* (Tam.)

Kōvil கோவில்; *Kōyil* கோயில்

சங்கரநயினர்கோவில்	Sankaranayinār-kōvil	—Tin.
காளையார் கோயில்	Kālaiyār-kōyil	—Mad.
கடம்பர் கோவில்	Kaḍambar-kōvil	—Tri.
ஆவிடையார் கோயில்	Āviḍaiyār-kōvil	—Tan.
கூத்தன் கோவில்	Kūttan-kōvil	—S.A.
பெரிய கோவில்	Periya-kōvil	—N.A.
உடையவர் கோவில்	Uḍeyavar-kōvil	—Chin.
காஞ்சிக் கோவில்	Kāñcīk-kōvil	—Coim.

11. Srimuṣṇam in the South Arcot district is referred to as Tirumuṭṭam in Tamil writings.

(2) *Taḷi* (Tam.)*Taḷi* தளி

மாறத்தளி	Mārat-taḷi	—Ram.
சிற்தளி	Cirraḷi	—Tri.
எட்டியத்தளி	Eṭṭiyat-taḷi	—Tan.
அந்தளி	An-daḷi	—S.A.
புத்தளி	Put-taḷi	—Chin.
பூசைநாயக்கன் தளி	Pūsaināyakkaṇ-taḷi	—Coim.

(3) *Paḷḷi* (Tam.); *Palle* (Tel); *Haḷḷi* (Kan.)*Paḷḷi*¹² பள்ளி

செம்பொன் பள்ளி	Cembon-paḷḷi ¹³	—Tan.
நத்தம் பள்ளி	Nattam-paḷḷi	—N.A.
பரன்சேர் பள்ளி	Paraṇcēr-paḷḷi ¹⁴	—Coim.
இளம் பள்ளி	Iḷam-paḷḷi	—Sa.

Palle (Tel.)

Uppara-palle	—Cud.
Nalla-palle	—God.
Bollu-palle	—Kur.
Anaka-palle	—Viz.

Haḷḷi (Kan.)

Nandi-haḷḷi	—Bel.
Hāne-haḷḷi	—S. Kan.

(4) *Paḷḷivāsal* (Tam.)*Paḷḷivāsal*¹⁵ பள்ளிவாசல்

செம்பைப் பள்ளி வாசல்	Cembaip-paḷḷivāsal	—Tan.
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12. *Paḷḷi* as a place-name suffix of the wooded region is considered under that head. See p. 22.

13. Now known as Cembonār kōyil.

14. This place is now called Parañjērvali.

15. *Paḷḷivāsal* denotes the Muhammadan mosque.

(5) *Pāḷi* (Tam.)*Pāḷi*¹⁶ பாழி

அரதைப்பெரும் பாழி	Aradaipperum-bāḷi	—Tan.
இரும்பாழி	Irum-bāḷi	—Pudu.

(6) *Ambalam* (Tam.)*Ambalam*¹⁷ அம்பலம்

ஆயக்காரம்பலம்	Āyakkār-ambalam	—Tan.
கோட்டம்பலம்	Kōṭṭ-ambalam	—L.
திருச்சிற்றம்பலம்	Tiruccir-ambalam	—S.A.
பொன்னம்பலம்	Ponṇ-ambalam	—N.A.

(7) *Īsuvaram, Īccaram* (Tam.)*Īsuvaram*¹⁸ ஈசுவரம் ; *Īccaram* ஈச்சரம்

ராமேசுவரம்	Rāmēsuvaram	—Ram.
திருவாலீசுவரம்	Tiruvālisuvaram	—Tin.
திருநாகேச்சரம்	Tirunākēccaram	—Tan.
பாளேசுவரம்	Pālēsuvaram	—Chin.

(8) *Viṇṇagar, Viṇṇagaram* (Tam.)*Viṇṇagar*¹⁹ விண்ணகர் ; *Viṇṇagaram* விண்ணகரம்

நந்திபுர விண்ணகரம்	Nandipura-viṇṇagaram	—Tan.
பரமேசுவர விண்ண கரம்	Paramēsuvara-viṇṇagaram	—Chin.

16. *Pāḷi* is the name of a Jaina place of worship.17. *Ambalam* also signifies 'a sabhā'. *Chidambaram* is called *Ponnam-balam*; *Kanagasabhā* is its Sanskrit equivalent.18. *Īsvaram* means 'the abode of *īśvara* or *Śiva*'; the *tadbhava* form of it is *Īccaram*.19. *Viṇṇagar* is generally considered to be a corruption of '*Vishnugṛha*,' the abode of *Viṣṇu*'.

(9) *Niyamam* (Tam.)*Niyamam*²⁰ நியமம்

பரிதி நியமம்	Paridi-niyamam	—Tri.
நொச்சி நியமம்	Nocci-niyamam	—L.
நேமம்	Nēmam	—Chin.

(10) *Kaṭṭalai* (Tam.)*Kaṭṭalai*²¹ கட்டளை

பிள்ளையன் கட்டளை	Pillaiyan-kaṭṭalai	—Tin.
பெரிய கட்டளை	Periya-kaṭṭalai	—Mad.
ஆலந்துறையார் கட்டளை	Alanduraiyār-kaṭṭalai	—Tri.
சக்கிரவரக் கட்டளை	Sukkiravārak-kaṭṭalai	—Tan.
செட்டி கட்டளை	Ceṭṭi-kaṭṭalai	—S.A.
மூன்றாம் கட்டளை	Mūnṛām-kaṭṭalai	—Chin.

(11) *Cattiram* (Tam.)*Cattiram* சத்திரம்

பாலூர்ச் சத்திரம்	Pāvūrc-cattiram	—Tin.
மேல் சத்திரம்	Mēl-cattiram	—Ram.
அம்மா சத்திரம்	Ammā-cattiram	—Tri.
செட்டி சத்திரம்	Ceṭṭi-cattiram	—Tan.

(12) *Cāvaḍi* (Tam.)*Cāvaḍi* சாவடி

குறும்பன் சாவடி	Kurumban-cāvaḍi	—Tri.
ஆவிச்சாவடி	Āvic-cāvaḍi	—Tan.
குப்பபிள்ளை சாவடி	Kuppapillai-cāvaḍi	—S.A.
சித்திரச் சாவடி	Cittirac-cāvaḍi	—Coim.
செட்டிச் சாவடி	Ceṭṭic-cāvaḍi	—Sa.

20. *Niyamam* is used in *Silapadikaram* in the sense of temple. The Viṣṇu temple is described as 'uvanaccēval uyarttōn niyamam'.

21. *Kaṭṭalai* in the southern districts denotes an endowment for a specific religious function in temples.

(13) *Cālai* (Tam.)*Cālai*²² சாலை

உத்தம சாலை	Uttama-cālai	—Ram.
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(14) *Pandal* (Tam.)*Pandal* பந்தல்

மன்னன் பந்தல்	Maṇṇan-pandal	—Tan.
வாழைப் பந்தல்	Vāḷaip-pandal	—N.A.
திருப்பாலைப் பந்தல்	Tiruppālaip-pandal	—S.A.

(15) *Kāvaṇam* (Tam.)*Kāvaṇam* காவணம்

சின்னக் காவணம்	Ciṇṇak-kāvaṇam	—Chin.
பெரிய காவணம்	Periya-kāvaṇam	—Chin.

(16) *Maḍam* (Tam.)*Maḍam* மடம்

ஈசான மடம்	Īsāṇa-maḍam	—Tin.
பள்ளி மடம்	Palli-maḍam	—Ram.
சித்திலிங்க மடம்	Cittiliṅga-maḍam	—S.A.
ஆண்டி மடம்	Āṇḍi-maḍam	—Tri.
ஆண்டார் மடம்	Āṇḍār-maḍam	—Chin.

(17) *Maṅgalam, Maṅgai* (Tam.)*Maṅgalam* மங்கலம் ; *Maṅgai*²³ மங்கை

ஆறுமுக மங்கலம்	Ārumuka-maṅgalam	—Tin.
கொடி மங்கலம்	Koḍi-maṅgalam	—Ram.
திரு மங்கலம்	Tiru-maṅgalam	—Mad.
துறை மங்கலம்	Turai-maṅgalam	—Tri.
கொற்ற மங்கலம்	Korṛa-maṅgalam	—Tan.
குண மங்கலம்	Kuṇa-maṅgalam	—S.A.
கண்ண மங்கலம்	Kaṇṇa-maṅgalam	—N.A.

22. *Sālai* also means 'avenue road'.23. *Maṅgai* is probably a contraction of *maṅgalam*.

சீய மங்கலம்	Ciya-maṅgalam	—Chin.
காரி மங்கலம்	Kāri-maṅgalam	—Sa.
குடி மங்கலம்	Kuḍi-maṅgalam	—Coim.
உத்தரகோச மங்கை	Uttarakōsa-maṅgai	—Ram.
திருக்கண்ணை மங்கை	Tirukkaṇṇa-maṅgai	—Tan.

(18) *Akaram* (Tam.)*Akaram*²⁴ அகரம்

மேலகரம்	Mēl-akaram	—Tin.
காட்டகரம்	Kāṭṭ-akaram	—Tri.
அம்மையகரம்	Ammaiy-akaram	—Tan.
புத்தகரம்	Putt-akaram	—S.A.
பார்வதியகரம்	Pārvatiy-akaram	—N.A.
பள்ளியகரம்	Paḷliy-akaram	—Chin.

(19) *Tāṇam, Tāṇi* (Tam.)*Tāṇam* தானம் ; *Tāṇi* தானி

தேவதானம்	Tēva-tāṇam	—Tri.
மகா தானம்	Mahā-tāṇam	—Tan.
உத்தம தானி	Uttama-tāṇi	—Tan.

(20) *Mahādevi, Mādēvi* (Tam.)*Mahādēvi*²⁵ மகாதேவி; *Mādēvi* மாதேவி

சேரவன் மாதேவி	Cēravan-mādēvi	—Tin.
வானவன் மாதேவி	Vāṇavan-madēvi	—Ram.
சோழ மாதேவி	Cōḷa-mādēvi	—Tri.
செம்மீய மகாதேவி	Cembiya-mahādēvi	—Tan.
வில்வ மாதேவி	Vilva-mādēvi	—S.A.
கங்கல மகாதேவி	Kaṅgala-mahādēvi	—N.A.
பஞ்சவன் மாதேவி	Pañjavan-mādēvi	—Coim.
திப்பர மகாதேவி	Tippara-mahādēvi	—Sa.

24. Akaram is supposed to be a corruption of Agrahāram.

25. The full name is Mahādēvi Caturvēdimangalam.

SUFFIXES OF PLACE-NAMES DENOTING FORTIFICATIONS

(1) *Paḍaivīḍu* (Tam.); *Vīḍu* (Tel.)*Paḍaivīḍu* படைவீடு

மணப் படைவீடு	Maṇap-paḍaivīḍu	—Tin.
படைவீடு	Paḍaivīḍu	—N.A.
அரிய படைவீடு	Ariya-paḍaivīḍu	—Tan.

Vīḍu (Tel.)

Kanaka-vīḍu	—Bel.
Godla-vīḍu	—Cud.
Āku-vīḍu	—God.
Koṇḍa-vīḍu	—Gun
Kanni-vīḍu	—Kist.
Āka-vīḍu	—Kur.
Rāmula-vīḍu	—Nel.
Malli-vīḍu	—Viz.

(2) *Eyil* (Tam.)*Eyil* எயில்

தென் திருப்பேரெயில்	Tentiruppēr-eyil ²⁶	—Tin.
காணப்பேரெயில்	Kāṇappēr-eyil ²⁷	—Mad.
பேரெயில்	Pēr-eyil ²⁸	—Tan.
எயில்	Eyil ²⁹	—S.A.

(3) *Iṇji* (Tam.)*Iṇji* இஞ்சி

வடபழஞ்சி	Vaḍapalañji ³⁰	—Mad.
தென்பழஞ்சி	Tēnpalañji	—Mad.
பெரும்பழஞ்சி	Perumpalañji ³¹	—Tin.
குன்னமரிஞ்சி	Kuṇṇamarīñji ³²	—N.A.

26. Tentiruppēreyil is the present Tentirupērai.

27. Kāṇappēreyil is now known as Kāḷaiyār Kōyil.

28. The present name of Pēreyil is Ōkaippērayūr.

29. Eyil is now Eyyal.

30. This place-name probably means 'the old north fort.'

31. The present name of Perumbalañji is Daḷavāy-puram.

32. This place-name may be a corruption of Kuṇṇamarinji, literally 'the fort situated on the hill.'

(4) *Ārai* (Tam.)*Ārai* ஆரை

அரணாரை	Araṇ-ārai	—Tri.
பெரியாரை	Periy-ārai	—Sa.

(5) *Kōṭṭai* (Tam.); *Kōṭa* (Tel.); *Kōṭe* (Kan.)*Kōṭṭai* கோட்டை

பாளையங் கோட்டை	Pālaiyaṅ-gōṭṭai	—Tin.
அறுப்புக் கோட்டை	Aruppuk-kōṭṭai	—Ram.
நாட்டரசன் கோட்டை	Nāṭṭarasan-kōṭṭai	—Ram.
பழைய கோட்டை	Paḷaya-kōṭṭai	—Tri.
நிலக் கோட்டை	Nilak-kōṭṭai	—Mad.
குறக் கோட்டை	Kurak-kōṭṭai	—N.A.
பட்டுக் கோட்டை	Paṭṭuk-kōṭṭai	—Tan.
அதமன் கோட்டை	Adaman-kōṭṭai ³³	—Sa.
புதுக் கோட்டை	Puduk-kōṭṭai	—Pudu.

Kōṭa (Tel.)

Tekkala-kōṭa	—Bel.
Gandi-kōṭa	—Cud.
Dāra-kōṭa	—Gan.
Kallu-kōṭa	—God.
Tumri-kōṭa	—Kist.
Ramalla-kōṭa	—Kur.
Ayyana-kōṭa	—Nel.
Penta-kōṭa	—Viz.

Kōṭe (Kan.)

Haḷe-kōṭe	—Bel.
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(6) *Kiḍaṅgil* (Tam.)*Kiḍaṅgil* கிடங்கில்

கிடங்கில்	Kiḍaṅgil ³⁴	—S.A.
வெங்கிடங்கில்	Veṅ-kiḍaṅgil	—Tan.

33. Adaman Kōṭṭai is a corruption of Adikamān Kōṭṭai.

34. Kiḍaṅgil is now known as Kiḍaṅgal near Tindivanam.

(7) *Madil* (Tam.)*Madil* மதில்

வடுகச்சி மதில் Vaḍukacci-madil —Tin.

(8) *Purisai* (Tam.)*Purisai* புரிசைபுரிசை Purisai³⁵ —Ram.(9) *Kāval* (Tam.)*Kāval* காவல்

வாரியல் காவல்	Vāriyañ-gāval	—Tri.
கோட்டைக் காவல்	Kōṭṭaik-kāval	—Chin.
நடுக் காவல்	Naḍuk-kāval	—Coim.
உத்தரகெடிக் காவல்	Uttarakeḍik-kāval	—Sa.
பெரும்பாடிக் காவல்	Perumbāḍik-kāval	—Insc.

(10) *Pālaiyam* (Tam); *Pāḷem* (Tel.)*Pālaiyam* பாளையம்

மேலப் பாளையம்	Mēlap-pālaiyam	—Tin.
ராஜ பாளையம்	Raja-pālaiyam	—Ram.
உத்தம பாளையம்	Uttama-pālaiyam	—Mad.
உடையார் பாளையம்	Uḍayār-pālaiyam	—Tri.
புதுப் பாளையம்	Pudup-pālaiyam	—N.A.
கோடிப் பாளையம்	Kōḍip-pālaiyam	—S.A.
கோபிச்செட்டி பாளையம்	Kōpicetṭi-pālaiyam	—Coim.

Pāḷem (Tel.)

Timmayya-pāḷem	—Cud.
Cintala-pāḷem	—Nel.
Peddi-pāḷem	—Viz.

35. Possibly Purasawākam, the name of a suburb of Madras is a corruption of Purisaipākkam.

(11) *Turkkam* (Tam.); *Durgam* (Tel.)*Turkkam* துர்க்கம்

சங்கரி துர்க்கம்	Caṅgari-turkkam	—Sa.
ஆம்பூர் துர்க்கம்	Āmbūr-turkkam	—N.A.
புலிக்கல் துர்க்கம்	Palikkal-turkkam	—Nil.

Durgam (Tel.)

Kundarpi-durgam	—Anant.
Jala-durgam	—Kur.
Rāya-durgam	—Bel.

SUFFIXES OF PLACE-NAMES DENOTING COMMUNICATIONS

(1) *Vali* (Tam.)*Vali* வழி

பெரிய மஞ்சுவழி	Periyamañju-vali	—Tri.
பாகவழி	Pāka-vali	—N.A.
மேல்வழி	Mēl-vali	—S.A.
கோங்குப் பெருவழி	Koṅgupperu-vali	—Insc.

(2) *Neri* (Tam.)*Neri* நெறி

தண்டலை நீள்நெறி	Taṇḍalainiḷ-neri ³⁶	—Tan.
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(3) *Kaḍavu* (Tam.)*Kaḍavu* கடவு

கோரிக் கடவு	Kōrik-kaḍavu	—Mad
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(4) *Sālai* (Tam.)*Sālai*³⁷ சாலை

குறுக்குச் சாலை	Kuṟukkuc-cālai	—V.L.
நாட்டுச் சாலை	Nāṭṭuc-cālai	—Tan.
இடங்கன் சாலை	Iḍaṅgaṇ-sālai	—Sa.

36. This place is now called Taṇḍalaiccēri.

37. Sālai as the suffix of charitable institution is dealt with under that head.

SUFFIXES OF PLACE-NAMES DENOTING INDUSTRY AND COMMERCE

(1) *Pēṭṭai* (Tam.); *Pēṭa* (Tel.)*Pēṭṭai* பேட்டை

பேட்டை	Pēṭṭai	—Tin.
அம்மா பேட்டை	Ammā-pēṭṭai	—Tri.
முத்துப் பேட்டை	Muttup-pēṭṭai	—Ram.
நரசிங்கன் பேட்டை	Narasingaṅ-pēṭṭai	—Tan.
பாங்கிப் பேட்டை	Paraṅgip-pēṭṭai	—S.A.
கூப்பம் பேட்டை	Kuppam-pēṭṭai	—N.A.
உடுமலைப் பேட்டை	Uḍumalaip-pēṭṭai	—Coim.
நத்தப் பேட்டை	Nattap-pēṭṭai	—Chin.

Pēṭa (Tel.)

Kādara-pēṭa	—Anant.
Sōm-pēṭa	—Gan.
Rāzu-pēṭa	—God.
Akkam-pēṭa	—Cud.
Makka-pēṭa	—Kist.
Mīrzā-pēṭa	—Nel.

(2) *Ālai* (Tam.)*Ālai* ஆலை

செக்காலை	Cekk-ālai	—Ram.
சிறுநாலை	Cirṇ-ālai	—Mad.
பூவாலை	Pūv-ālai	—S.A.
அணியாலை	Aṇiy-ālai	—N.A.

(3) *Paṭṭaḍai* (Tam.)*Paṭṭaḍai* பட்டடை

தலம் பட்டடை	Talam-paṭṭaḍai	—Mad.
கால்வாய்ப் பட்டடை	Kālvāy-p-paṭṭaḍai	—N.A.
ஓடப்பட்டடை	Ōḍap-paṭṭaḍai	—Chin.

(4) *Cāttu* (Tam.)*Cāttu* சாத்து

வடுகச் சாத்து	Vaḍukac-cāttu	—N.A.
புலவன் சாத்து	Pulavaṅ-cāttu	—N.A.

(5) *Candai* (Tam.)*Candai* சந்தை

கடுகு சந்தை	Kaḍuku-candai	—Ram.
சாலைச் சந்தை	Cālaic-candai	—Mad.

SUFFIXES OF PLACE-NAMES DENOTING VILLAGES AND TOWNS

(1) *Ūr* (Tam.); *Ūru* (Tel.)*Ūr* ஊர்

உறையூர்	Urai-yūr ³⁸	—Tri.
கருவூர்	Karuv-ūr	—Tri.
திருவாரூர்	Tiruvār-ūr	—Tan.
தஞ்சாவூர்	Tañjāv-ūr	—Tan.
பேரூர்	Pēr-ūr	—Coim.
சிறுமூர்	Cir-ūr	—Chit.

Ūru (Tel.)

Nall-ūru	—Anant.
Pēr-ūru	—Chit.
Garisal-ūru	—Cud.
Kond-ūru	—Gan.
Ān-ūru	—God.
Gunt-ūr	—Gun.
Nell-ūr	—Nel.

Ūr attached to names of birds and beasts.

குருகூர்	Kuruk-ūr ³⁹	—Tin.
மான்னூர்	Mān-ūr	—Tin.
ஆவூர்	Āv-ūr	—Tan.
ஆடூர்	Āḍ-ūr	—S.A.
திருநாரையூர்	Tirunārai-y-ūr	—S.A.
பெரும்பலியூர்	Perumbuliy-ūr ⁴⁰	—Tri.

38. Urai-yūr was the ancient capital of the Chola country.

39. Kurukūr is the original name of Ālvartirunagari. The present name owes its origin to Nammālvār who was born there.

40. Perumbuliyūr is corrupted as Perambalūr. Puliyūr and Perumbaṅṅap-puliyūr refer to Chidambaram in the Tēvaram.

Ūr attached to names of trees and plants.

மருதூர்	Marud-ūr ⁴¹	—Tin.
கடம்பூர்	Kaḍamb-ūr	—Tin.
திருப்பாகூர்	Tiruppās-ūr ⁴²	—Chin.
பனையூர்	Paṇaiy-ūr	—Tan.
திருப்புன்கூர்	Tiruppunk-ūr ⁴³	—Tan.
திருநாவலூர்	Tirunāval-ūr ⁴⁴	—S.A.

Ūr attached to personal names.

ஆதனூர்	Ādaṇ-ūr	—Tin.
கிரனூர்	Kiraṇ-ūr	—Mad.
பழையனூர்	Paḷayaṇ-ūr	—Chit.
மழவனூர்	Maḷavaṇ-ūr	—Tri.
புங்கனூர்	Puṅgaṇ-ūr	—N.A.
பூவனூர்	Pūvaṇ-ūr	—Tri.
வள்ளியூர்	Valliy-ūr	—Tin.

Ūr attached to words denoting physical features

மேட்டூர்	Mēṭṭ-ūr	—Sa.
பள்ளத்தூர்	Paḷlatt-ūr	—Ram.
கல்லூர்	Kall-ūr	—Tin.
முள்ளூர்	Muḷḷ-ūr	—Chit.
ஆற்றூர்	Ārr-ūr	—S.A.
குளத்தூர்	Kuḷatt-ūr	—Tin.
கோட்டூர்	Kōṭṭ-ūr	—Chit.

A. *Puttūr* (Tam.)

Puttūr புத்தூர்

திருப்புத்தூர்	Tirup-puttūr	—Mad.
ஸ்ரீவில்லிபுத்தூர்	Srivilli-puttūr	—Ram.
கோயம்புத்தூர்	Kōyam-puttūr ⁴⁵	—Coim.

41. Tiru-ṣiḍaimarudūr (Tan) Tiruppuḍaimarudūr (Tin) etc., are other place-names having the suffix *marudūr*.

42. Pāsu is a literary word for bamboo.

43. It is now Tirupaṅgūr, associated with St. Nandanar.

44. Tirunāvalūr, the birth place of St. Sundaramūrti is now known as Tirunāmanallur.

45. Kōyambuttūr is considered to be a corruption of Kōvanputtūr.

வீரகேரளன்புத்தூர்	Virakēraḷaṇ-puttūr	—Tin.
அழகார்திருப்புத் தூர்	Alakār tiru-puttūr ⁴⁶	—Tan.

B. *Nallūr* (Tam.)*Nallūr* நல்லூர்

செய்துங்க நல்லூர்	Ceytuṅgu-nallūr	—Tin.
வீரபாண்டிய நல்லூர்	Virapāṇḍiya-nallūr	—Ram.
திருவெண்ணெய் நல் லூர்	Tiruvenṇai-nallūr	—S.A.
சேய் நல்லூர்	Cēy-nallūr ⁴⁷	—Tan.
தொண்டைமான் நல் லூர்	Toṇḍaimāṇ-nallūr	—Tri.
முத்தரச நல்லூர்	Muttarasa-nallūr	—Tri.

C. *Vēlūr* (Tam.)*Vēlūr* வேலூர்

வெள்ளூர்	Vellūr	—Tin.
கீழ் வேலூர்	Kīlvēlūr ⁴⁸	—Tan.
புள்ளிருக்கு வேலூர்	Puḷḷirukku-vēlūr ⁴⁹	—S.A.
புல் வேலூர்	Pul-vēlūr	—Chit.

(2) *Pati* (Tam.)*Pati* 'பதி

அழியாப் பதி	Aliyāp-pati	—Ram.
மானும் பதி	Māṇām-pati	—Chin.
வெள்ளியம் பதி	Velliyam-pati	—Coim.
பள்ளம் பதி	Paḷlam-pati	—Sa.
திருப்பதி	Tirup-pati	—N.A.

46. Alakārtirupputtūr is called Arisil-karai-puttūr in the Tēvāram, as it is situated on the bank of the river Arisil, a branch of the Cauvery.

47. Cēynallūr is now Cēnūr.

48. Kīlvēlūr has been corrupted into Kīvalūr.

49. Puḷḷirukkuvelūr is the ancient name of Vaidīsvaram Kōyil.

(3) *Puram, Varam, Puri* (Tam.); *Puram, Varam* (Tel.)*Puram* புரம் ; *Varam* வரம் ; *Puri* புரி

ராதா புரம்	Rādā-puram	—Tin.
ராமநாத புரம்	Rāmanāda-puram	—Ram.
கான்சாபுரம்	Kāṇsā-puram	—Mad.
மகாபலி புரம்	Māhābali-puram	—Chin.
காஞ்சிவரம்	Kāñji-varam	—Chin.
அளகாபுரி	Aḷakā-puri	—Tin.
மருங்காபுரி	Maruṅgā-puri	—Tri.
சிவபுரி	Siva-puri	—S.A.
தர்மபுரி	Darma-puri	—Sa.

Puram, Varam (Tel.)

Ananta-puram	—Anant.
Krishnā-puram	—Bel.
Nārayana-puram	—Chit.
Siva-puram	—Cud.
Kulamaṇi-puram	—Gan.
Amalā-puram	—God.
Amba-varam	—Cud.
Mallā-varam	—Gun.
Bhima-varam	—Kist.
Bomma-varam	—Nel.

(4) *Nagar, Nagaram, Nagari* (Tam.)*Nagar* நகர் ; *Nagaram* நகரம் ; *Nagari* நகரி

விருது நகர்	Virudu-nagar	—Ram.
கணபதி நகர்	Gaṇapati-nagar	—Tan.
அண்ணாமலை நகர்	Aṇṇāmalai-nagar	—S.A.
தியாகராய நகர்	Tiyāgarāya-nagar	—Madras.
வாலாஜா நகரம்	Vālājā-nagaram	—Tri.
ஆழ்வார்திருநகரி	Ālvārtiru-nagari	—Tin.

(5) *Paṭṭaṇam*⁵⁰ (Tam.)*Paṭṭaṇam* பட்டணம்

காயல் பட்டணம்	Kāyal-paṭṭaṇam	—Tin.
புதுப் பட்டணம்	Pudup-paṭṭaṇam	—Tan.
சென்ன பட்டணம்	Cenna-paṭṭaṇam	—Madras.

(6) *Pēr, Pēru* (Tam.)*Pēr* பேர் ; *Pēru* பேறு

கிரன் பேர்	Kiraṇ-pēr	—Tan.
ஏமப் பேர்	Ēmap-pēr	—S.A.
திருமாற் பேறு	Tirumār-pēru ⁵¹	—Chin.
கானப் பேர்	Kānap-pēr ⁵²	—Mad.

(7) *Pēḍu, Vēḍu* (Tam.); *Pēḍu, Vēḍu* (Tel.);*Pēḍu* பேடு ; *Vēḍu* வேடு

செம் பேடு	Cem-bēḍu	—N.A.
தொழுப் பேடு	Toḷup-pēḍu	—Chin.
சேற்றுப்பேடு	Cērrup-pēḍu ⁵³	—Madras
குவளை வேடு	Kuṭalai-vēḍu	—N.A.
சத்திய வேடு	Cattiya-vēḍu	—Chin.

Pēḍu, Vēḍu (Tel.)

Tālam-pēḍu	—Chit.
Kalli-pēḍu	—Nel.
Āra-vēḍu	—Anant.
Valli-vēḍu	—Chit.
Pulli-vēḍu	—Cud.

(8) *Pāḍu* (Tam.); *Pāḍu* (Tel.)*Pāḍu* பாடு

பருத்திப் பாடு	Paruttip-pāḍu	—Tin.
குளப் பாடு	Kuḷap-pāḍu	—Tan.
ஆமாம் பாடு	Amaram-bāḍu	—N.A.

50. *Paṭṭaṇam* and *Paṭṭinam* are distinct in literary usage. The former is an inland town and the latter is a sea coast town, generally a port.

51. *Tirumārpēru* is the classical name of *Tirumālpur*, or *Tirumalāpuram*.

52. *Kānap-pēr* is now called *Kālaiyār Kōyil*.

53. *Cērruppēḍu* is *Chetpet*, a suburb of *Madras*.

Pāḍu (Tel.)

Nandula-pāḍu	—Anant.
Tella-pāḍu	—Cud.
Doṇḍa-pāḍu	—God.
Uppala-pāḍu	—Kist.
Donne-pāḍu	—Kur.
Bodanam-pāḍu	—Nel.

(9) *Paṭṭu* (Tam.)*Paṭṭu* பட்டு

இலுப்பைப் பட்டு	Iluppaip-paṭṭu	—Tan.
மண்டகப் பட்டு	Maṇḍakap-paṭṭu	—S.A.
பள்ளிப் பட்டு	Pallip-paṭṭu	—N.A.
செங்கல் பட்டு	Ceṅgal-pāṭṭu ⁵⁴	—Chin.
நடுப் பட்டு	Naḍup-paṭṭu	—Sa.
பூத்தலைப் பட்டு	Pūttalaip-paṭṭu ⁵⁵	—Chit.

(10) *Palam, Valam, Vallam* (Tam.)*Palam* பலம்; *Valam* வலம்; *Vallam* வல்லம்

நெடும் பலம்	Neḍum-balam	—Tan.
சொக்க பலம்	Cokka-balam	—S.A.
வலி வலம்	Vali-valam	—Tan.
வில்லி வலம்	Villi-valam	—N.A.
வேட்ட வலம்	Vēṭṭa-valam	—S.A.
குன்ன வலம்	Kuṇṇa-valam	—Chin.
அகர வல்லம்	Akara-vallam	—Tan.
திக்காலி வல்லம்	Tikkāli-vallam ⁵⁶	—N.A.
புலி வல்லம்	Puli-vallam	—Chin.

(11) *Nalam* (Tam.)*Nalam* நலம்

கன்னலம்	Kaṇ-ṇalam	—S.Ā.
கோனலம்	Kō-ṇalam	—N.A.

54. Ceṅgalpaṭṭu is a corruption of Ceṅgaḷunir paṭṭu.

55. This name has been corrupted into Pūdalappaṭṭu.

56. Also known as Tiruvallam.

(12) *Aṇi* (Tam.)*Aṇi* அணி

அரையணி	Arai-y-aṇi	—Ram.
தேரணி	Tēr-aṇi	—Tri.
சோலணி	Cōl-aṇi	—Tan.
ஆரணி	Ār-aṇi	—N.A.
சிற்ப்பணி	Cir-p-aṇi	—S.A.
கதவணி	Kadav-aṇi	—Sa.

(13) *Maṇi* (Tam.)*Maṇi* மணி

நெடுமணி	Neḍu-maṇi	—Ram.
பொய்யாமணி	Poyyā-maṇi	—Tri.
பாமணி	Pā-maṇi	—Tan.
நீராமணி	Nīrā-maṇi	—S.A.
திருமணி	Tiru-maṇi	—N.A.

(14) *Maṇam* (Tam.)*Maṇam* மணம்

நரிமணம்	Nari-maṇam	—Tan.
பெருமணம்	Peru-maṇam	—N.A.
திருமணம்	Tiru-maṇam	—Chin.

(15) *Māṇikkam* (Tam.)*Māṇikkam* மாணிக்கம்

நெடிய மாணிக்கம்	Neḍiya-māṇikkam	—Ram.
திரு மாணிக்கம்	Tiru-māṇikkam	—Mad.
குல மாணிக்கம்	Kula-māṇikkam	—Tri.
கண்டர மாணிக்கம்	Kaṇḍara-māṇikkam	—Tan.
உதார மாணிக்கம்	Udāra-māṇikkam	—S.A.

(16) *Malli* (Tam.); *Malli* (Tel.)*Malli* மல்லி

சுத்த மல்லி	Cutta-malli	—Tin.
தச்ச மல்லி	Tacca-malli	—Tan.
வாணமல்லி	Vāṇa-malli	—Chin.

Malli (Tel.)

Kala-malli	—Cud.
Pallā-malli	—Gun.
Penu-malli	—Kist.
Zarugu-malli	—Nel.

(17) *Valli* (Tam.); *Valli* (Tel.)*Valli* வல்லி

பூவிருந்த வல்லி	Pūvirunda-valli ⁵⁷	—Chin.
காமா வல்லி	Kāmara-valli ⁵⁸	—Tri.
மாணிக்க வல்லி	Māṇikka-valli	—N.A.
சோழ வல்லி	Cōḷa-valli	—S.A.

Valli (Tel.)

Nija-valli	—Anant.
Kuru-valli	—Bel.
Arasa-valli	—Gan.
Eda-valli	—Gun.
Golla-villi	—God.
Guda-valli	—Kist.

(18) *Vāsi* (Tam.)*Vāsi* வாசி

பாவாசி	Pā-vāsi	—Ram.
மணவாசி	Maṇa-vāsi	—Tri.
வந்த வாசி	Vanda-vāsi	—N.A.

(19) *Valasai* (Tam.); *Valasa* (Tel.)*Valasai* வலசை

குத்துக்கல் வலசை	Kuttukkal-valasai	—Tin.
நெடு வலசை	Neḍu-valasai	—Ram.

57. Pūvirundavalli is considered to be the correct form of Pūndamalli, of which Poonamalli is the English corruption.

58. Kāmaravalli is the name of the village in inscriptions. Probably Kāmarasavalli, the present name is a popular corruption.

புல் வலசை	Pul-valasai	—Tan.
தாதன் வலசை	Tādaṇ-valasai	—N. A.
மேட்டு வலசை	Mēṭṭu-valasai	—Sa.

Valasa (Tel.)

Koḍi-valasa	—Chit.
Bodda-valasa	—Gan.
Digu-valasa	—God. E.
Dippula-valasa	—Viz.

(20) *Ambal (Tam.)*

Ambal அம்பல்

வெள்ளம்பல்	Vell-ambal	—Ram.
கல்லம்பல்	Kall-ambal	—Mad.
வில்லியவார்பல்	Villiyavar-ambal	—Tan.

(21) *Añji (Tam.); Añji, Anchi (Tel.)*

Añji அஞ்சி

மணியஞ்சி	Maṇiy-añji	—Mad.
மேல் வெள்ளஞ்சி	Mēlvell-añji	—Ram.
தத்தமஞ்சி	Tattam-añji	—Chin.
பழுவஞ்சி	Paluv-añji	—Tri.
புலவஞ்சி	Pulav-añji	—Tan.

Añji, Anchi (Tel.)

Niluv-anji	—Bel.
Pām-anji	—Nel.
Karaum-anchi	—Gun.
Kattum-anchi	—Chit.

(22) *Kuppam, Kuppai (Tam.); Kuppa (Tel.)*

Kuppam குப்பம் ; Kuppai குப்பை

நெல்லிக் குப்பம்	Nellik-kuppam	—S. A.
ஆண்டார் குப்பம்	Āṇḍār-kuppam	—Chin.
வடுகன் குப்பம்	Vaḍukaṇ-kuppam	—Tin
நெற்குப்பை	Ner-kuppai	—Tan.

Kuppa (Tel.)

Belu-guppa	—Anant.
Siru-guppa	—Bel.
Atti-kuppam	—Chit.
Kandi-kuppa	—God.

(23) *Pūṇḍi* (Tam.); *Pūḍi* (Tel.)*Pūṇḍi* பூண்டி

கூத்தன் பூண்டி	Kūttan-pūṇḍi	—Mad.
திருத்துறைப் பூண்டி	Tirutturaip-pūṇḍi	—Tan.
ஐம் பூண்டி	Aim-pūṇḍi ⁵⁹	—N.A.
கோவிலம் பூண்டி	Kōvilām-pūṇḍi	—S.A.
கருவேப்பம் பூண்டி	Karuvēppam-pūṇḍi	—Chin.
திருமுருகன் பூண்டி	Tirumurugaṇ-pūṇḍi	—Coim.

Pūḍi (Tel.)

Gonasa-pūḍi	—Gun.
Gannu-pūḍi	—God.
Chidi-pūḍi	—Gan.
Kārem-pūḍi	—Kist.
Sāmanta-pūḍi	—Nel

(24) *Madi* (Tam.)*Madi* மதி

விரு மதி	Viṛā-madi	—Ram.
மானு மதி	Mānā-madi	—Chin.
பிள்ளையார் மதி	Piḷḷaiyār-madi	—Sa.

(25) *Moḷi* (Tam.)*Moḷi* மொழி

காயா மொழி	Kāyā-moḷi	—Tin.
அழியா மொழி	Aḷiyā-moḷi	—Ram.
மின்னு மொழி	Minṇā-moḷi	—Tan.

59. Aimpūṇḍi is corrupted into Amuṇḍi.

(26) *Āḍu* (Tam.)*Āḍu* ஆடு

மருதாடு	Marud-āḍu	—N. A.
பந்தாடு	Pand-āḍu	—S. A.
ஆலாடு	Āl-āḍu	—Chin.

(27) *Ōḍu* (Tam.)*Ōḍu* ஒடு

வெள்ளோடு	Vell-ōḍu	—Mad.
இல்லோடு	Ill-ōḍu	—S. A.
ஈரோடு	Īr-ōḍu	—Coim.

(28) *Cēḍu* (Tam.); *Cēḍu* (Tel.)*Cēḍu* சேடு

முண்டச் சேடு	Muṇḍac-cēḍu	—Sa.
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Cēḍu (Tel.)

Cittra-cēḍu	—Anant.
Togara-cēḍu	—Kur.
Kuri-cēḍu	—Nel.
Kāran-cēḍu	—Gun.
Kammara-cēḍu	—Bel.

(29) *Māri, Vāri* (Tam.)*Māri* மாரி ; *Vāri* வாரி

பஞ்ச மாரி	Panja-māri	—Ram.
தென்ன மாரி	Tenna-māri	—Tan.
வல்ல வாரி	Valla-vāri	—Tan.

(30) *Kōmbai* (Tam.)*Kōmbai* கோம்பை

அத்திக் கோம்பை	Attik-kōmbai	—Mad.
கல்லாத்துக்கோம்பை	Kallāttuk-kōmbai	—Tri.
வாழைக் கோம்பை	Vālaik-kōmbai	—Sa.

(31) *Kōrai* (Tam.)*Kōrai* கோரை

தண்டாங் கோரை	Taṇḍān-gōrai	—Tri.
இலுப்பைக் கோரை	Iluppaik-kōrai	—Tan.

(32) *Taṭṭai* (Tam.)*Taṭṭai* தட்டை

மணத்தட்டை	Maṇat-taṭṭai	—Tri.
ஒட்டை தத்தட்டை	Oṭṭait-taṭṭai	—Tan.
கொத்தட்டை	Kot-taṭṭai	—S.A.
வேப்பந்தட்டை	Vēppan-taṭṭai	—Sa.

(33) *Viḷākam* (Tam.)*Viḷākam* விளாகம்

விளாகம்	Viḷākam	—Tin.
மடவார் விளாகம்	Maḍavār-viḷākam	—Tin.
தில்லை விளாகம்	Tillai-viḷākam	—Tan.
மட விளாகம்	Maḍa-viḷākam	—N.A.
பற விளாகம்	Para-viḷākam	—S.A.
ஒட்டிவிளாகம்	Oṭṭi-viḷākam	—Chin.

(34) *Tāṇam* (Tam.)*Tāṇam*⁶⁰ தானம்

திருநெய்த் தானம்	Tiruneyt-tāṇam	—Tan.
திருவுசாத் தானம்	Tiruvusāt-tāṇam	—Tan.

(35) *Talam* (Tam.)*Talam* தலம்

கவித்தலம்	Kavit-talam	—Tan.
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(36) *Kirāmam* (Tam.)*Kirāmam* கிராமம்

மணிக்கிராமம்	Maṇik-kirāmam	—Tan.
சிறு கிராமம்	Ciru-kirāmam	—S.A.

60. *Tāṇam* is the tadbhava form of the Sanskrit *Sthāna*.

(37) *Uṭkiḍai* (Tam.)*Uṭkiḍai*⁶¹ உட்கிடை

கருப்பூர் உட்கிடை Karuppūr-uṭkiḍai —Tan.

(38) *Kāraṇai* (Tam.)*Kāraṇai* காரணை

பள்ளிக் காரணை Paḷlik-kāraṇai —Chin.

(39) *Kaṇḍikai* (Tam.) ; *Khandrika* (Tel.)*Kaṇḍikai* கண்டிகை

பெரும்பேர் கண்டிகை Perumbēr-kaṇḍikai —Chin.

Khandrika (Tel.)

Bharata-khandrika —Chit.

Khandrika —Cud.

Kantetivāri-khandrika —Gun.

Lingapurum-khandrika —Kur.

Vallūru-khandrika —Nel.

(40) *Kombu* (Tam.)*Kombu* கொம்பு

தாடிக் கொம்பு Tāḍik-kombu —Mad.

மான் கொம்பு Māṇ-kombu —N.A.

(41) *Kuḍal* (Tam.)*Kuḍal* குடல்

சிறு குடல் Cīru-kuḍal —Tri.

கார் குடல் Kār-kuḍal —N.A.

(42) *Toṭṭi* (Tam.) ; *Doḍḍi* (Tel.)*Toṭṭi* தொட்டி

மினற் தொட்டி Minan-toṭṭi —Sa.

கங்கன் தொட்டி Kaṅgaṇ-toṭṭi —Coim.

61. Ukkaḍai is the corruption of Uṭkiḍai, a hamlet.

Doḍḍi (Tel.)

Kāmana-doḍḍi	—Bel
Bandla-doḍḍi	—Chit.
Alli-doḍḍi	—Kist.
Brāhmaṇa-doḍḍi	—Kur.

(43) *Tāṅgi* (Tam.)*Tāṅgi* தாங்கி

சீர் தாங்கி	Cīr-tāṅgi	—Ram.
பஞ்சந் தாங்கி	Pañjan-tāṅgi	—Mad.
அறந்தாங்கி	Aran-tāṅgi	—Tan.
சுமை தாங்கி	Cumai-tāṅgi	—N.A.
குடி தாங்கி	Kuḍi-tāṅgi	—S.A.
மலை தாங்கி	Malai-tāṅgi	—Sa.

(44) *Kutti, Kutta* (Tam.)*Kutti* குத்தி ; *Kuttu* குத்து

புலி குத்தி	Puli-kutti	—Ram.
குதிரை குத்தி	Kudirai-kutti	—Mad.
ஏரி குத்தி	Ēri-kutti	—N.A.
தாழைக்குத்து	Tāḷaik-kuttu	—N.A.
தென்குத்து	Ten-kuttu	—S.A.

(45) *Veṭṭi, Veṭṭu* (Tam.)*Veṭṭi* வெட்டி ; *Veṭṭu* வெட்டு

காடு வெட்டி	Kāḍu-veṭṭi	—Tin.
எருமை வெட்டி	Erumai-veṭṭi	—N.A.
உழை வெட்டி	Uḷai-veṭṭi	—Chin.

(46) *Āḍi* (Tam.)*Āḍi* ஆடி

கொக்காடி	Kokk-āḍi	—Ram.
வாளாடி	Vāl-āḍi	—Tri.
தில்லையாடி	Tillaiy-āḍi	—Tan.
கடலாடி	Kaḍal-āḍi	—N.A.
கிழக்காடி	Kiḷakk-āḍi	—Chin.

(47) *Arri* (Tam.)*Arri* ஆற்றி

புலியாத்தி	Puli-ātti	—Ram.
நட்டாத்தி	Natt-ātti	—Tin.
இடையாத்தி	Iḍaiy-ātti	—Tan.

(48) *Parri* (Tam.)*Parri* பற்றி

பாரப்பத்தி	Pārap-patti	—Mad.
பூலாப்பத்தி	Pūlāp-patti	—Ram.
பொன்பேத்தி	Pon-pētti ⁶²	—S.A.
வேம்பத்தி	Vēm-patti	—Coim.

(49) *Curri* (Tam.)*Curri* சுற்றி

கருஞ்சுத்தி	Karuñ-cutti	—Ram.
பூஞ்சுத்தி	Pūñ-cutti	—Mad.
பம்பராஞ்சுத்தி	Pambarañ-cutti	—Tri.

(50) *Parutti* (Tam.); *Parti* (Tel.)*Parutti* பருத்தி

அரும்பருத்தி	Arum-barutti	—N.A.
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Parti (Tel.)

Vēpala-parti	—Anant
Kanu-parti	—Gun.
Tāṭi-parti	—Nel.
Taggu-parti	—Bel.

62. Ponpētti is the corruption of Ponparri.

SUFFIXES OF PLACE-NAMES SIGNIFYING TERRITORIAL DIVISIONS

(1) *Nāḍu* (Tam.); *Nāḍu* (Tel.); *Nāḍu* (Kan.); *Nāḍu* (Mal.)*Nāḍu* நாடு

வல்ல நாடு	Valla-nāḍu	—Tin.
முத்து நாடு	Muttu-nāḍu	—Mad.
வள நாடு	Vaḷa-nāḍu	—Tri.
பைங்கா நாடு	Paiṅgā-nāḍu	—Tan.
சேந்த நாடு	Cēnda-nāḍu	—S.A.
தொண்டைமானாடு	Toṇḍaimā-nāḍu	—Chit.

Nāḍu (Tel.)

Akulaman-nāḍu	—Kist.
Pākkai-nāḍu	—Nel.

(2) *Tēsam* (Tam.)*Tēsam* தேசம்

பிரம தேசம்	Pirama-tēsam ⁶³	—Tin.
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(3) *Maṇḍalam* (Tam.)*Maṇḍalam* மண்டலம்

வேங்கை மண்டலம்	Vēṅgai-maṇḍalam	—Tri.
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(4) *Puvaṇam* (Tam.)*Puvaṇam* புவனம்

தென்திருப் புவனம்	Tēntirup-puvaṇam	—Tin.
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(5) *Taraṇi* (Tam.)*Taraṇi* தரணி

தரணி	Taraṇi	—Tan.
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63. Piramadēsam is a place-name found in several districts of the Tamil Nād.

SUFFIXES OF PLACE-NAMES OF THE ARID REGION

Pālai, Vālai, Pālaivaṇam (Tam.)*Pālai* பாலை ; *Vālai* வாலை ; *Pālaivaṇam* பாலைவனம்

தென் பாலை	Teṇ-pālai	—Ram.
திருப்பாலை	Tirup-pālai	—Mad.
முன் பாலை	Muṇ-pālai	—Tan.
திருக்கழிப்பாலை	Tirukkaḷip-pālai ⁶⁴	—S.A.
சிறு பாலை	Ciṟu-pālai	—Chin.
பெரும் பாலை	Perum-bālai	—Sa.
சிறுவாலை	Ciṟu-vālai	—Mad.
திருப்பாலைவனம்	Tirup-pālaivaṇam	—Chin.

SUFFIXES OF PLACE-NAMES OF THE LITTORAL REGION

(1) *Kāyal, Kāṇal* (Tam.)*Kāyal* காயல் ; *Kāṇal* கானல்

புன்னைக் காயல்	Puṇṇaik-kāyal	—Tin.
நெய்தலங் கானல்	Neydalan-gāṇal	—L.

(2) *Karai* (Tam.)*Karai* கரை

கீழக் கரை	Kīḷak-karai	—Ram.
கோடிக்க கரை	Kōḍik-karai ⁶⁵	—Ram.

(3) *Kaḷar* (Tam.)*Kaḷar* களர்

திருக்களர்	Tiruk-kaḷar	—Tan.
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64. Tirukaḷippālai is a sacred shrine mentioned in the Tēvaram. It is said to have existed seven miles southeast of Chidambaram. The village has been washed away by the floods of the Coleroon and the idol of the temple is installed in a niche of the Sivapuri temple.

65. Kōḍikarai is the popular name of Dhanushkōḍi.

(4) *Aḷam* (Tam.)

Aḷam அளம்

பேரளம்	Pēr-aḷam	—Tan.
உப்பளம்	Upp-aḷam	—Chin.

(5) *Uvari* (Tam.)

Uvari உவரி

கரைச்சுற்றுவரி	Karaiccuṟṟ-uvari	—Tin.
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(6) *Rēvu* (Tam.)

Rēvu ரேவு

சித்த ரேவு	Citta-rēvu	—Mad.
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(7) *Kaḍal* (Tam.)

Kaḍal கடல்

கருங் கடல்	Karuṅ-kaḍal	—Tin.
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(8) *Samuttiram* (Tam.) ; *Samudram* (Tel.)

*Samuttiram*⁶⁶ சமுத்திரம்

அம்பா சமுத்திரம்	Ambā-samuttiram	—Tin.
திருமலை சமுத்திரம்	Tirumalai-samuttiram	—Tri.
காள சமுத்திரம்	Kāḷa-samuttiram	—N.A.
தேவராய சமுத்திரம்	Tēvarāya-samuttiram	—Sa.
வசவ சமுத்திரம்	Vasava-samuttiram	—Chin.

Samudram (Tel.)

Chōla-samudram	—Anant.
Sōma-samudram	—Bel.
Ananta-samudram	—Cud.
Anna-samudram	—Nel.

66. Several places in the Tinnevely district whose names bear the suffix *Samuttiram* (sea) are far away from the sea. Probably the suffix means nothing more than a large sheet of water.

(9) *Paṭṭiṇam* (Tam.)*Paṭṭiṇam* பட்டினம்

குலசேகர பட்டினம்	Kulasēkara-paṭṭiṇam	—Tin.
பெரிய பட்டினம்	Periya-paṭṭiṇam	—Ram.
காவிரிப்பூம் பட்டினம்	Kāvirippūm-paṭṭiṇam ⁶⁷	—Tan.
நாக பட்டினம்	Nāga-paṭṭiṇam	—Tan.
சதுரங்க பட்டினம்	Caturaṅga-paṭṭiṇam ⁶⁸	—Chin.

(10) *Pākkam* (Tam.)*Pākkam* பாக்கம்

ஆலம் பாக்கம்	Ālam-pākkam	—Tri.
காவேரிப் பாக்கம்	Kāvērip-pākkam ⁶⁹	—N.A.
திருவெண் பாக்கம்	Tiruveṇ-pākkam	—Chin.
மினம் பாக்கம்	Miṇam-pākkam	—Madras.
காவணிப் பாக்கம்	Kāvaṇip-pākkam ⁷⁰	—Chit.

67. Kāvirippūmpaṭṭiṇam was a flourishing emporium of commerce in the early centuries of the Christian era. It is now a small village at the mouth of the Cauvery.

68. Sadras is the European corruption of Caturaṅga paṭṭiṇam.

69. The inscriptional name of this place is Kāvīdi-p-pākkam.

70. It is now called Kānippākkam.

A NOTE ON THE WORD 'TĒVU'

By

V. VENKATA RAJULU REDDIAR

A discourse upon the verb 'tēvu' is given in the following pages. The verb is written as 'tevu' in the available editions of *Tolkappiyam*. But the correct form seems to be 'tēvu.'

‘தேவு’ என்னுந் தமிழ்ச்சொல்

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மதுரைக்காஞ்சியில்,

‘நீர்த்தெவ்வு நிரைத்தொழுவர்
பாடுசிலம்பு மிசை’

என்று பதிப்பித்திருக்கும் அடிகட்டு, ‘நீரை இடாவான் முகந்த கொள்ளும் நிரையாக நின்று தொழில்செய்வாரிடத்தே ஒலிக்கும் ஓசை’ என்னும் உரை காண்கின்றது. ‘நீர்த்தெவ்வு நிரைத்தொழுவர்’ என்னும் அடிக்ரு, ‘நீர்தேவு நிரைத்தொழுவர்’ என்னும் பாடாந்தரம் கொடுக்கப்பட்டுள்ளது. அன்றியும், மேலையடிகளின் உரையின் கீழ்க் குறிப்பில், ‘தெவ்வு என்ற பாடமே நேரானது’ என்று குறிக்கப் பட்டிருக்கின்றது. ஆயின், தொல்காப்பியப் பதிப்புக்களெல்லாவற்றிலும், ‘தேவுக் கொளற்பொருட்டே’ என்னும் பாடமே உளது. இளம் பூரணருரையில், ‘நீர்தேவு நிரைத்தொழுவர்’ என்று உதாரணங் கொடுக்கப்பட்டுள்ளது. சேனாவரையத்தில், ‘நீர்த்தேவு நிரைத்தொழுவர்’ என்னும் உதாரணமும், ‘தேவுத் தெவ்வும் முறையானே கொள்ளுதலும் பகையும் ஆகிய குறிப்பு உணர்த்தும்’ என்னும் உரையும் காண்கின்றன. நச்சினர்க்கினியருரையில், ‘தேவு கொள்ளுதலாகிய குறிப்பு உணர்த்தும்’ என்னும் உரையும், ‘நீர்தேவு நிரைத்தொழுவர்’ என்னும் உதாரணமும் காண்கின்றன. தெய்வச்சிலையாருரையில், ‘தேவு என்னுஞ் சொல் கொள்ளுதல் என்பதன் பொருள் படும்’ என்னும் உரையும், ‘நீர்தேவு நிரைத்தொழுவர்’ என்னும் உதாரணமும் உள்ளன. இப்பதிப்புக்களு ளொன்றனிலாதல், ‘தெவ்வுக் கொளற்பொருட்டே’ என்று வகரமெய் இரட்டித்த பாடம் காண்கிலது; உதாரணத்திலும் வகரமெய் இலது.

பத்துப்பாட்டின் பதிப்புக்களில், ‘நீர்த்தெவ்வு நிரைத்தொழுவர்’ என்று வகரமெய் சேர்த்துப் பதிப்பித்திருப்பதற்கு முக்கிய காரணம் பிரயோகவிவேகமே ஆகும். அந்நூலில், ‘நாநார்த்த பதத்தையெல்லாம்,

1. இடா முதலியவற்றால் நீரை இறைத்தற்பொருளில் ‘தேவு’ என்னுஞ் சொல் மலையாளமொழியில் வழங்குகின்றது இப்பொருளே ஈண்டு அமை வும்கின்றது. ஆகலின், கொளற்பொருட்டில் வந்ததற்கு இவ்வடி அத்துணை அமைவுடைய உதாரண மாதல் இன்று.

“வர்ணவற்பாவம்” என்னும் எழுத்தொப்புமையுடைய பலபொருளொரு சொல் பலசொல்லல்லது ஒருசொல் அன்று எனவும், ஒன்றல்லவை பல என்பதனானும் பல என்பதல்லது ஒருசொல் அன்று எனவும், இரு சொல்லாதலின் இருகால் உரைக்க எனவும் வடநூலார் கூறுவர்; என்னை? “பய: சுதீரம் ப்யோம்புசு” என அமரசிங்கத்துள் வருதலின் என்க.... தொல்காப்பியரும் “தெவ்வுக் கொளற்பொருட்டே”, “தெவ்வுப் பகையாகும்” எனவும் இரட்டித்துக் கூறுவர்’ என்பது காண்கின்றது. இஃது அமரசிங்கக்கருத்தாயின் அமரத்துட் பலபொருள் ஒருசொற் றொருதி (நாநார்த்த வர்க்கம்) என்ற சொல்வழக்கிற்கே இடனின்றி; பல பொருளைத் தருமிடத்திற் பல சொல் ஆகுமன்றே? ஆகையால், பலபொருளொருசொல், எல்லாவற்றையும் பலகால் எடுத்துக்கூறியிருத் தல் வேண்டும். எவ்வாறெனின், அவர் காட்டிய ‘பய: சுதீரம் ப்யோம்புசு’ என்பதுபோல, இனி, ‘பய: சுதீரம் ப்யோம்புசு’ என்பதன் பின் னுள்ள அடியை நோக்குவோம்:

‘ஒஜை நீப்தெள பலே ஸ்ரோத இந்திரிய நிம்நகாரயே’ என்னும் அடியில், தீப்தி பலம் என்னும் இருபொருளையுடைய ஒஜஸ் என்னுஞ் சொல்பையும், இந்திரியம் ஆற்றினைழுக்கு என்னும் இருபொருளையுடைய ஸ்ரோதஸ் என்னுஞ் சொல்பையும் இருகால் கூறியிருத்தல்வேண்டும். அங்கனம் கூற்றிற்றிலரே! இனி, நாநார்த்தவர்க்கத்தின் முதற்கண் உள்ள,

‘ஆகாஸேத்திரிவிவ நாநோ லோகஸ்து புலநே ஜநே’

என்று, இரண்டு பொருளுடைய நாக என்னுஞ் சொல்பையும், லோக என் னுஞ் சொல்பையும் ஒருகாற் கூறியுள்ளாரேயன்றி இருகாற் கூறிரால்லர். யமன் முதலிய பதின்மூன்று பொருளையுடைய ஹரி என்னுஞ் சொல்பையும் ஒருகாற் கூறியதேயன்றிப் பலகாற் கூற்றிற்றிலர். ஆதலின், ‘இரு சொல்லாதலின் இருகால் உரைக்க’ என்பது வடநூலாருள் ஒரு சாரர் கொள்கையாதலேயன்றி எல்லார்க்கும் ஒப்ப முடிந்ததன்று என்பது நன்கறியப்படும். இதனை, “அப்பதிக்கிதர்” “ஏகநாளாவலம்பி பலத்துவந்துவம்” போல என்று திருஷ்டாந்தங் கூறி, ஒருகால் உரைக் கவே பல பொருளிற் பிரவிருத்திநிமித்தம் ஒருங்கு தோன்றும் என்றுங் கூறுவர்’ என்று பிரயோகவிவேக முடையார்தாமே கூறியிருப்பதனை அறிதல் கூடுமே. ‘ஸக்ருத் உச்சரிதஸ் ஸப்த: ஸக்ருத் ஏவ அர்த்தம் கமயதி’ (ஒருகால் உச்சரிக்கப்பட்ட சொல் ஓரர்த்தத்தையே தெரிவிக்கும்) என்னும் நியாயத்தை மேற்கொண்டவர்களும் சொற்சுருங்குதற் பொருட்டுப் பலபொரு ளொருசொல் ஆண்டனராயினும், பொருளுரைக் குங்கால் ஆவ்ருத்தி செய்து பல பொருள் கூறுவர்.

1. அப்பயதீக்கிதர் என்பது வழக்கு.

2. ‘ஏகநாளாவலம்பி பலத்துவந்துவம்’ என்பது ஒரு நியாயம்.

இவற்றால், பல பொருளுடைய சொல்லைப் பலகாற் கூறுதல் வேண்டும் என்னும் முறைமை அமரசிங்கனுக்குக் கருத்தன்று என்பது அறியலாகும். ஆயின், பயஸ் என்ற சொல்லை இருமுறை கூறியது என்னெனின், 'விருத்தம் அமைவுறல் வேண்டி இங்கனம் கூறியிருத்தல் வேண்டும் என்று சொல்வது மிக்க அமைதி' என்று பாரமேஸ்வரீய விநாயகானம் கூறுஞ் சமாதானம் உட்கொள்பாலது.

இனி, தொல்காப்பியத்தை நோக்குவோம்: தொல்காப்பியனார் பல பொருள் தருஞ் சொற்களுள் ஒன்றையாவது பல கால் எடுத்துக் கூற்றிற்றவர்.

- 'பணையே பிழைத்தல் பெருப்பு மாகும்'
- 'படரே உள்ளல் செலவு மாகும்'
- 'அழுங்கல் இரக்கமும் கேடுஞ் செய்யும்'
- 'சேழுமை வளனும் கொழுப்பு மாகும்'
- 'விழுமம் சீர்த்தியும் சிறப்பு மிடும்பையும்'
- 'நனவே களனும் அகலமும் செய்யும்'
- 'மதவே மடனும் வலியு மாகும்'

என்னும் இச் சூத்திரங்களிற் கூறப்பட்ட பணை முதலிய சொற்களெல்லாம் ஒன்றற்கு மேற்பட்ட பொருளை யுடையனவாயிருப்ப, அவற்றை ஒருகால் கூறியதுவேயன்றிப் பலகால் உரைத்திலரே! இதனால், 'தெவ்வு' என்னுஞ் சொல் இருபொருள் தருதலின் அகனை இருகாற் கூறினர் என்ற கூற்றுச் சிறிதும் அமைவதன்றாதல் அறியப்படும். ஆகலின், பழைய உரைகாரரனைவரும் மேற்கொண்டு காட்டியுள்ள வடிவமே உண்மையாவதன்றிப் பிரயோகவிவகதாலார் கொண்டது உண்மையாதல் இன்று என்பது கூறாமலே விளங்கும். ஆயின், அமரசிங்கன் ஒரோவழி விருத்தம் அமைதல் வேண்டி இருகாற் கூறியாங்குத் தொல்காப்பியரும் அடி நிரம்புதல் வேண்டி இருகால் உரைத்தார் என்று கொள்ளுதல் கூடும் எனின், அன்னதன்று; 'தெவ்வுப் பகையும் கொள்பொருட்டு மாகும்' என்று கூறின் அடி நிரம்புமாகலின்.

இனி, பழைய உரைகாரர் கொண்ட சொல் யாதோ எனின், 'தேவு' என்பதுவே. ஒலையேட்டில் எழுதுங்கால் மெய்கட்டும் எகரஒகரங்கட்டும் புள்ளியிடும் முறை மேற்கொள்ளப்படாததனான், தேவு என்பது தேவு என்று எழுதப்படும். தொல்காப்பியவுரைகளைப் பதிப்பித்தவர்கள் தேவு என்றே பதிப்பித்தனர். மாந்தரஞ் சேர விரும்பொறை என்பது மாந்தரஞ் சோ விரும்பொறை என்றும், 'சேரன் மடவன்னம்' என்பது 'சோன் மடவன்னம்' என்றும் பதிப்பிக்கப்பட்டமை ஈண்டைக்குக் கருத்தாகும்.

இனி, தேவு என்பதுவே உண்மைப் பாடம் என்பது யாதனிற் பெறப்படும் எனின், கூறுவேன் :

ஆசிரியர் தொல்காப்பியனார் பெரும்பாலும் எதுகை மோனைகள் அமைத்தே குத்திரம் செய்துள்ளார். எதுகைக்கண், இரண்டா மெழுத் தொன் றெதுகையையன்றி இனவெதுகை முதலியனவும் அமைந்திருக்கும். இதனைப் பலவிடத்துங் காணலாகும்.

‘நீட்டம் வேண்டின் அவ்வள புடைய
கூட்டி எழுஉதல் என்மனார் புலவர்.’

‘கண்ணிமை நொடிஎன அவ்வே மாத்திரை
நுண்ணிதி னுணர்ந்தோர் கண்ட வாறே.’

‘ஒன்றறி கிளவி தறட ஊர்ந்த
குன்றிய லுகரத் தியற்கை யாகும்.’

‘நடுவ ணைந்திணை நடுவண தொழியப்
படுதிரை வையம் பாத்திய பண்பே.’

இவ்வாறு வருவனவும்,

‘நெட்டெழுத் திம்பரும் தொடர்மொழி யீற்றுங்
குற்றிய லுகரம் வல்லா நூர்ந்தே’

என்பதுபோன்று வருவனவும் காண்க. இனி, உரியியலையே நோக்குவோம் :

‘வேளிப்படு சொல்லே கிளத்தல் வேண்டா
வேளிப்பட வாரா உரிச்சொன் மேன.’

‘உருஉட் காகும் புரையர் பாகும்
குருவும் கெழுவும் நிறனா கும்மே.’

‘செல்லல் இன்னல் இன்னா மையே
மல்லல் வளனே ஏபெற்றாகும்.’

‘உகப்பே உயர்தல் உவப்பே உவகை
பயப்பே பயனும் பசப்புநிற னாகும்.’

‘சீர்த்தி மிகுபுகழ் மாலை இயல்பே
கூர்ப்புங் கழிவும் உள்ளது சிறக்கும்.’

‘கதழ்வும் துணைவும் விரைவின் பொருள
அதிர்வும் விதிர்ப்பும் நடுக்கம் செய்யும்.’

இவ்வாறு வந்துள்ளன பல. இனி, இச்சொல் (தேவு) வந்துள்ள சூத் திரத்தின் முன் பின் உள்ள சூத்திரங்களையும் நோக்குவோம்:

‘பையுளும் சிறுமையும் நோயின் பொருள
1 எய்யாமை அறியாமை நன்றுபெரி தாகும்’

என்பதனையும்,

‘விறப்பு முறப்பும் வெறுப்பும் செறிவே’
‘கம்பலை சும்மை கலியே அமுங்கல்
என்றிவை நான்கும் அரவப் பொருள.’

என்பவற்றையும், இவற்றின் இடையே உள்ள

‘தாவே வலியும் வருத்தமு மாகும்’

என்னும் அடியையும் நோக்கின்,

‘தேவுக் கொளற்பொருட்டே தெவ்வுப் பகையாகும்’

என்று பாடம் அமைந்திருக்கும் என்பது எளிதில் புலனாகும். தொல் காப்பியப் பதிப்புக்களில் சூத்திரத்திலும் உரைகளிலும் உதாரணங் களிலும் வகரமேய் இரட்டாதிருத்தலும் இப்பாடத்தை வலியுறுத்தும்.

இதுகாறும் கூறியவற்றால், கொள்ளுதற் பொருளையுடையதாய் வருஞ் சொல் 2 ‘தேவு’ என்பதுவேயாதல் தேற்றம் உறும். ஆகவே, மிரயோக விவேகநூலார் கூறியது பொருந்தாது என்பதாவும், அதனை மேற்கொண்டு பத்தப்பாட்டுப் பதிப்பிற் பதிப்பித்திருக்கும் பாடம் உண்மைப்பாடமாதல் இன்று என்பதாவும், தொல்காப்பியப் பதிப்புக் களில் தேவு என்று பதிப்பித்திருப்பது தேவு என்பதன் திரிபான வடிவம் என்பதாவும் வெள்ளிடை மலைபோல் தெள்ளிதற் புலனாகும். இம் முறைமை மேற்கொண்டு நோக்கின்,

‘ஏற்றம் நினைவும் துணிவு மாகும்’

1. ‘எய்யா மையே அறியா மையே’ என்பது ஒருசூத்திரமாகக் கொண் டோர் பலர் பாடம். இளம்பூரணர் ஒரு சூத்திரமாகக் கொண்டாராயினும் ‘எய்யாமை அறியாமை’ என்னும் பாடமே கொண்டுள்ளார்.

2. கெடுதியில்லை என்னும் பொருளில், தாவலை தேவலை தாவுள்ளை என்று வழங்குஞ் சொற்களின் உண்மைவடிவம் ‘தாழ்வில்லை’ என்பது. பிணியுற்றோரைக் குறித்து வினாவற்கால் மறுமொழி கூறுவோர் இதனை வழங்குகின்றனர். கொள்ளுதற் பொருட்டில் இன்றும் வழங்குந் ‘தேவை’ என்னுஞ் சொல் தேவு என்பதனடியில் தோன்றியதாகும்

என்பது தவறான பாடம் என்பதும், அதன்மேல்,

‘பொற்பே பொலிபு வறிதுசிறி தாகும்’

என்றிருத்தலின்,

‘எற்றம் நினைவும் துணிவு மாகும்’

என்பதுவே உண்மைப் பாடம் ஆகும் என்பதும் அறியலாகும்.

ஆயின், உரையாசிரியரனைவரும்,

‘தாவே வலியும் வருத்தமு மாகும்’

என்பதை ஒரு சூத்திரமாகவும்,

‘தேவு கொளற்பொருட்டே’

என்பதையும்,

‘தெவ்வுப் பகையாகும்’

என்பதையும் தனித்தனிச் சூத்திரமாகவும் எண்ணியிருத்தலின், இம் மூன்றனையும் ஒரு சூத்திரமாகக் கோடல் அமையாதன்றே எனின், கூறுவல்.

உரைகாரர்கள், இரண்டடிகளை யுடைய நூற்பா ஒன்றினையே பொருளைக்கத்தால் மூன்று சூத்திரங்களாகக் கொண்டிருக்கின்றனர். இவ்விடத்தில் பிறுண்டும் இவ்வாறே கொண்டிருப்பன காணலாகும். இவையே யல்லாமல், அகத்திணை யியலில்,

‘காரும் மாலையும் முல்லை குறிஞ்சி
கூதிர யாமம் என்மனார் புலவர்’

என்னுஞ் சூத்திரத்தையும்,

‘வய்குறு விடியல் மருதம் எற்பாடு
நெய்த லாதல் மெய்பெறத் தோன்றும்’

என்னுஞ் சூத்திரத்தையும் பொருளைக்கத்தால் இரண்டு சூத்திரங்களாகப் பிரித்துரைத்திருத்தல் காண்க. இவ்வாறே, வடமொழியிலும் ஒருசிலோகத்தைப் பொருளைக்கால் பல சூத்திரங்களாகப் பிரித்தல் உண்டு.

ய) ‘வ்யங்க்யேந ரஹிதாருடௌ ஸஹிதாது ப்ரயோஜநே |

இ) ‘தச்சகூட மகூடம்வா’⁽³⁾ ததேஷா கதிதா த்ரிதா ||

என்னுள் ¹சுலோகம் மூன்று சூத்திரங்களாகப் பிரித்துரைக்கப்பட்டுள்ளது. தெலுங்கில், ஆந்திரஸ்ப்த சிந்தாமணி 88 ஆர்யாவிருத்தங்களால் அமைந்தது. அஃது 258 சூத்திரங்களாகப் பிரித்துப் பொருள் கூறப்பட்டுள்ளது. இம்முறையை மேற்கொண்டு ஸிரோமணி, ஸ்ரீ, பி. கிருஷ்ணன்நாயரவர்கள் தம் 'காவ்யஜீவித வ்ருத்தி'யிலும் ஒருசுலோகத்தைப் பல சூத்திரங்களாகப் பிரித்துரைத்திருக்கின்றார்கள். இம்முறையையே தொல்காப்பிய உரையாசிரியர்களும் மேற்கொண்டனராயினும் தூல் முழுவதிலும் கடைப்பிடித்திலர். சேனாவரையர்தாமும்,

‘உருஉட் காகும் புரையர் பாகும்’

‘உகப்பே உயர்தல் உவப்பே உவகை’

என்பவற்றை இரண்டிரண்டு சூத்திரங்களாகக் கொள்ளாமல், தனிச் சூத்திரமாகவே கொண்டுள்ளார். அன்றியும், உரைகாரருள் ஒருவர் ஒருசூத்திரமாகக் கொள்ளுமதனை மற்றொருவர் இரண்டு சூத்திரங்களாகக் கொண்டிருக்கின்றனர்.

‘மல்லல் வளனே ஏ பெற்றாகும்’

என்பதனை இளம்பூரணரும் நச்சினர்க்கினியரும் ஒருசூத்திரமாகக் கொண்டிருக்கின்றனர்; சேனாவரையரும் தெய்வச்சிலையாரும் இரண்டு சூத்திரமாகக் கொண்டிருக்கின்றனர்.

‘சீர்த்தி மிகுபுகழ் மாலை இயல்பே’

என்பதனைச் சேனாவரையர் தெய்வச்சிலையார் இளம்பூரணர் இவர்கள் இரண்டு சூத்திரங்களாகக் கொண்டிருக்கின்றனர்; நச்சினர்க்கினியர்-மட்டும் ஒருசூத்திரமாகக் கொண்டிருக்கின்றார். பிறண்டும் இவ்வாறு கொள்ளப்பட்டிருப்பன காணலாகும்.

உரியியல் முழுவதனையும் எதுகை முதலியன நோக்கிக் கணக்கிடின, 59 தூற்பாக்களாகக் கோடல் அமையும். ஒன்றிரண்டு கூடுதலாகவும் குறைதலாகவும் எண்ணுதலும் ஆம். ஆயின், அவற்றையே பொருளோக்கால், சூத்திரங்களாகக் கணக்கிடின 102 சூத்திரங்கள் ஆகும். அவற்றை,

இளம்பூரணர்	99	சூத்திரங்கள்	ஆகவும்,
சேனாவரையர்	100	„	ஆகவும்,
நச்சினர்க்கினியர்	98	„	ஆகவும்,
தெய்வச்சிலையார்	100	„	ஆகவும்

கணக்கிட்டிருக்கின்றனர். இவற்றால், உரையாகிரியர்கள் ஒரேமுறை யினைக் கடைப்பிடித்திலர் என்பது அறியப்படும். நிற்க.

மேற் கூறியிருப்பவற்றால், ஆசிரியர்தொல்காப்பியனார் கூறிய பாடம் 'தேவுக் கொளற்பொருட்டு' என்பதுவேயாகும் என்பதூஉம், அதற்குச் சான்று பகர்வன இவை என்பதூஉம் நன்கு விளக்கமுறும்.

DRAVIDIAN PHONETICS

By

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Language is an instrument to communicate the thoughts and feelings of one human being to another in an articulate form. It is acquired by each individual by means of imitation, even from his childhood from the society into which he is born. This process of acquisition, by imitation, of the language spoken around us naturally involves some modification of the sounds, since it is a process of reproduction depending mainly upon one's capacity of hearing and articulating them properly. This capacity cannot be expected to be uniform in all individuals, since the powers of hearing, comprehending and reproducing the speech sounds differ variously, in various cases. Thus it is possible that each individual while trying to learn the language of the society into which he is born, also reacts upon it, by not being able to reproduce its sounds exactly, owing to some defect either in hearing or in his speech organs or mental capacity. It is on account of such a change of speech sounds in the process of imitation that it is considered that every language is in a state of constant flux and that even in a particular linguistic area there are as many languages as there are individuals speaking it. But generally these differences in pronunciation will be so slight and imperceptible as not to prevent the speaker from being understood by the society. Such differences are generally passed unnoticed, and tolerated, so long as the idea to be conveyed is intelligible. When there is a tendency to cross the bounds of intelligibility, they are even sometimes checked.

Since everybody that uses a language does so in order to convey his thoughts to others, he always takes care to keep to the normal and not to deviate from it to such an extent as not to be understood by others. Thus mutual understanding always fixes the normal whose boundaries the individuals dare not transgress, though within its own bounds each individual may have peculiarities of his own. These peculiarities so long as they are not minded or adopted by others, do not make any difference in the language of the locality, though it is the perception and pro-

pagation of these peculiarities that tend towards the rise of dialects in any particular language. Thus though it may be said that in any language sphere there are as many dialects as there are individuals speaking it, so long as these individual peculiarities do not affect the mutual understanding, they cannot be said to have reached the stage of independent dialects. When they happen to gain ground in any particular locality and thus become a common feature of the group of individuals there, though not quite unintelligible to those in other localities speaking the same language, then the speech of that locality is called a dialect of that language.

Besides these individual and local peculiarities, a language may have peculiarities differing in kind as well as degree due to the religious, social, political and economic groups in society. So far as the Telugu language is concerned, the dialect of the Circars differs in some respects from that of Ganjam, Hyderabad, Madras or Ceded Districts, and in each of these localities the language of the upper classes differs from that of the lower classes of society. Yet it cannot be said that the language of one place is unintelligible to the people in others. Then there is what is called the literary dialect in which most of the high class literature is written, and being intelligible to the literate society in all the localities serves as a unifying factor, as well as a conservative force, acting against the rapid disintegration of the language in spite of the fact that it differs to some extent from the colloquial dialect in respect of sounds, grammar and vocabulary. Many illustrations may be given to show how the dialect of a particular locality of the Telugu country differs from that of another, and how the language of a particular period in the history of the same language differs from that of another. This leads us to a study of the history of the language in the various periods of its growth and development. To trace its history further, we have to compare it with other neighbouring or allied languages, and arrive at the common source from which these languages have been derived.

In spite of the peculiarities which tend towards the growth of dialects and later of independent languages, there are always certain common features which disclose the unity of dialects or languages as also of a group of languages. So long as there is no difficulty in mutual understanding among the people of the various localities of a linguistic area in spite of the variations that got into their speech, these local varieties of speech are called dialects and not independent languages, as the differences between them are only one of degree and not of

kind. So long as there is a close inter-communication between the people of the different areas and their individual differences are not noticed, these do not stand in the way of their mutual understanding and hence the language remains the same. But once when the people of a dialectal area are shut out from intercourse with those of other localities by some cause or other, what are once called dialectal differences grow and assume such a prominence that in a short time this dialect becomes an independent form of speech. Thus absence of close contact and inter-communication with those speaking the same language, and also association with those speaking foreign tongues, etc., tend towards accentuating the differences, and developing dialects of the same language into independent forms of speech. This is how a single language breaks up into different languages, and becomes the mother tongue of all those that have branched off from it. Yet these languages still bear in common certain characteristics, inherited from their original source, which go to show that they form a particular group or family by themselves. Common vocabulary denoting fundamental ideas found in various languages may point to their common origin. But since vocabulary can easily be borrowed even from a foreign tongue with which it might have come into contact, an investigation into the grammatical system, into the methods of word-formation and the phonetic-principles underlying the development of these languages will certainly be a far better guide in making clear their relationship with one another.

We have already seen that in any language, dialects are formed on account of the special phonetic tendencies that develop in a particular area. These tendencies may disappear after a time being checked by contrary forces, or being unable to attract sufficient attention in the same locality. But when a particular tendency succeeds in capturing a whole locality and persists there for a long time, that will become a characteristic feature of that dialect, as distinguished from other dialects. When such dialects grow into independent languages, we observe this peculiarity in their several corresponding forms and make a statement that a particular sound in one language of the group corresponds to another particular sound in another language of that group. This statement of an observed phenomenon under certain conditions in two allied languages, is called a *phonetic law*. Before such laws can be framed for any group of languages, a study of the phonetic tendencies and dialectal changes that occur in words having the same or allied significance is absolutely necessary.

The major languages of South India, namely Tamil, Telugu, Kannada, Malayalam, and Tulu are generally considered to form an independent group by themselves. Like any other language, each of them seems to have borrowed freely from languages with which they have come into contact, especially Sanskrit. It is the preponderance of this Sanskritic element in some of these languages that made some scholars advance the theory of their Sanskritic or Aryan derivation. But a study of the 'Dēśya element' recognised even by the grammarians of these languages as being inherent to them, and the phonetic and grammatical peculiarities exhibited by them, seem to show that they form an independent family by themselves. If the common *Dēśya* material is collected and through a study of the dialectal changes exhibited therein an attempt is made to discover the phonetic tendencies that developed in the various languages of the group, it will not only help to establish their inter-relationship, but also to trace their history and development from the common mother tongue.

The various changes that sounds undergo in any language are generally due to laziness, or economy of effort, and they may be said to be of three kinds—elision, addition and interchange of sounds—'*varṇalōpa*, *varṇāgama* and *varṇavyatyaya*' as they are called by the grammarians. These changes may occur unconditionally or conditionally. Where the change of a sound occurs without being affected by the character of the neighbouring sounds it is called unconditional or isolative. When it depends upon the influence of the neighbouring sounds, it is called a conditional or combinative change. We shall now consider some of the phonetic changes that occur in the Dravidian group of languages.

Under isolative or unconditional change, we may note the following in the Dravidian :—

The change of a, ā to e, ē or i.

Tam. *ari*—to know, Kan. *ari*, Tel. *erugu*.

Tam. *āru*—river, M. *āru*, Tel. *ēru*, Tu. *hāru*.

Tam. *āl*—rule, K. Tu. *ālu*, Tel. *ēlu*.

Tam. *alu*—to cry, weep, K. M. *alu*, Tu. *arpini*,
Tel. *ēducu*, (*adalu*)

Tam. M. *uāndu*, *āndu*—a veer, K. *ēdu*, Tel. *ēdu*.

Tam. M. *ānai* (*yānai*)—elephant, K. *āne*, Tel. *ēnuqu*.

Tam. M. *āmai*—turtle, K. *āme*, Tu. *ēme*, Tel. *tāmbēlu*.

Tam. *ādu*—goat, K. *ēlaqa*, Te. *ēdi*, Ku. *ōda* (cf. Skt. *ēdaka* ?)

Tam. *ār* (*yār*)—who, Tel. *evaru*, K. *āva*—what, cf. *yāva*.

- Tam. *ān* (*yān*) *nān*=I, Tel. *ēnu*, *nēnu*.
 K. *aydu*=to go to, join, reach, T. M. *eydu*, Tel. *eydu*.
 K. *āru* (*ēru*)=plough with oxen yoked, Tel. *araka*,
 Tam. *ēr*. (cf. Te. *nāgēru*).
 K. *ārisu*=to pick out, select, Te. *ēru*-(*konu*)=choose, select.
 K. *akkaḷisu*, Tel. *akkaḷincu*, Tam. *ekku*. M. *ikkaḷi*.
 Tel. *anu*=to say, Tam. *en*, K. *en*, *anu*.
 Tam. *tā*=to bring, Tel. *teccu*.
 Tam. *nāyiru*=Sun, M. *nāyiru*, K. *nēsaru*, Tu. *nesuru*.
 Tam. M. *nāṇ*=rope, K. *nēṇu*, Tu. *nēṇu*, cf. Te. *nānu*=an ornament, gold chain.
 Tam. *nālud*=hanging, M. *nāluga*, K. *nēlu* Tu. *nēlu*,
 cf. Tel. *nāluka* (tongue).
 Tam. *narai*=to become grey, K. *nare*, *nere*,
 Te. *neriyu*, *nariyu*.
 Tam. *taṭankal* = (n) hindrance, impediment,
taṭu=to hinder etc. cf. *taṭu*= K. *taḍe*,
 M. *taṭukkuka*=to hinder, stop, to partition off.
 Tel. *taḍika*, *taḍaka*=a screen made of split bamboo.
 Tam. Tel. K. M. *Pāl*=milk—Tu. *pēr*=milk.
 Te. *gadumu*=to threaten > *gedumu*.
 Te. *raḍḍi* > *reḍḍi*=a class of people.
Final a, changes into ai, e, a in Tam. Mal. Kan. respectively
 Tel. *tala*=head, Tam. *talai*, Kan. *tale*, M. *tala*
 Tel. *mala*=mountain, Tam. *malai*, K. *male*, M. *mala*.
 Tel. *sāna*=grinding-stone, Tam. *sānai*, K. *sāne*.
 Tel. *nelavu*=place, standing. Tam. *nilai*, K. *nele*.
 Tel. *tera*=wave, Tam. *tirai*, K. *tere*.
 Tel. *poga*=smoke, steam, Tam. *pugai*, K. *poge*.

The following instances where *a* changes into *e* in Telugu are perhaps due to the influence of the following vowel :—

- Tel. *namili*>*nemmi*=peacock; *namili* > *nemili*.
 Tel. *mayi*>*meysi*=body, *mayi konu*>*meysi konu*=to accept, approve.

Change of i or ī to u or ū.

- Tam. *kirai*=greens, Kan. *kīre*, M. *cīra*, Te. *kūra*.
 Tel. *isuka*=sand, *isumu*=Kan. *usuku*, *usubu*, *usuvu*.
 Tam. *piṇam*=dead body, K. *heṇa*, Tu.=*puna*.
 Tam. *viḍu*=house, colloq. *ūḍu*.

Te. *isullu*=winged ants > *usullu*, cf. Tam. *ical*.

Te. *gizaru*=pulp > *guzuru*.

Tel. *pillu*=grass > *pullu*, cf. Tam. *pul*, also Tel. '*pullari*'=tax for grazing cattle. So 'u' form may be the older.

Tel. *Kānika* > *kānuka*=a present ; cf. Tam. *Kāṇ*. Te. *Kanu*=to see. Tam. *kānikkai*.

nālika > *nāluka*=tongue. cf. Tam. *nāḱku*, but K. *nālage*.

nāl=to hang, to be suspended. Te. *nālka*.

Te. *mogilu*>*mogulu*, *moyilu*>*moyulu*=cloud. cf. Tam. *mugiḷ*.

Te. *mūyu*=to cover up.

Tam. *viludu*=shoots of the Banyan tree=Te. *ūḍa*, Tu>*būru*.

Tu. *pili*, Tam. Tel. K. *puli*=tiger

Tam. *pici*=falsehood, riddle, puzzle. K. *pusi*. cf. Tam. *poi*=falsehood.

Tam. *piḍi*=to hold, snatch ; *piḍicca*>Tel. *puccukonu* (<*pidicci-konu*) cf. Tam. Tel. *piḍi*=handle.

Change of e or ē to o or ō.

Tam. *velli*=silver, Tu. *bolli*, Tel. *bolli gadda*=white vulture.

Tam. *vēṇḍu*=want. Tu. *bōḍ*.

K. *pere*=the slough of a serpent. Tel. *pōra*.

Tam. *peṭṭi*=box. Colloq. *poṭṭi*.

Tam. *nērēḍu*=jamboo fruit, Tu. *nērōḷu*.

Tam. *vellam*=flood, Te. *velluva*, Tu. *bolḷam*.

Change of i to e.

Tam. *irangu*=to come down, Te. *eragu*,

Tam. *irakkai*=wing of a bird, K. *eranke*, Te *eraka*, *rekka*.

Tam. *iḍam*=place, K. *eḍa*, Te. *eḍa*.

Tam. *ilai*=leaf, K. *ele*, Tu. *ire*,

Tam. *ila*=young, K. *eḷa*, Te. *lē*, *lēta*. cf. *ela-prāyamu*.

Tam. *tirai*=wave, K. *tere*, Te. *tera*.

Tam. *vilanku*=to shine, K. Tu. *beḷagu*, Te. *velugu*.

Tam. *pinanku*=to be twisted, K. *peṇe*, Te. *penagu*.

Tam. *vil*=to sell. Tel. *vilucu*, (N) *vela*=price. K. *bele*.

Tam. *nil*=to stand, Te. *nilucu* (N), *nelavu*=place.

Change of u to o.

Tam. *muḷai*=to sprout, Tel. *molacu*, (N) *molaka*, K. *moḷe*.

Tam. *pugai*=smoke, Tel. *poga*. K. *poge*.

Tam. *tuḷai*=to make a hole, Te. *tolucu*, *dolucu*, (N) *tola*,
K. *toḷe*.

Tam. *uṛai*=scabbard, K. *ore*, Te. *ora*, (sheath).

Tam. *mudal*=first, K. *modal*, Te. *modalu*.

Tam. *tuvar*=scarlet, K. *togaru*, Te. *togaru*.

Tam. *puri*=to be parched, parched grain, K. *pori*, Te. *borugulu*.
K. *pusi*=lie, falsehood; Tam. *poyi*.

Tam. *mulangu* = to sound, K. *moḷagu*, Te. *mrōgu*.

Tam. *murai* = crying loud; wailing; K. Te. *more*, *moṛa*.

u or *o* develops into *v* at the beginning of certain words.

M. Tam. *uyaram*=height > *vayiram*.

Te. *ūru*=village, > *vūru*.

Te. *oka*=one, > *voka* > *vaka*.

Te. *ungaramu*=ring > *vungaramu* cf. Tam. K. *ungara*.

Te. *ōramu*=sideways > *vāra*.

Tel. *ōmamu* > *vāmu*.

Te. *ogaru*=astringent > *vagaru*.

Te. *oḍḍāṇamu*=waist belt, *vaḍḍāṇamu*, cf. Tam. K. *oḍḍiyāṇam*.

Te. *oḷalu*=to shine > *vaḷalu*.

Voicing of the initial or medial consonants, *k*, *ṭ*, *t*.

In Tamil and Malayalam as also perhaps in primitive Dravidian, the initial consonant is always pronounced as a surd and there is only one sign in the script for surd and sonant. It is generally pronounced as a sonant when between two vowels. But Telugu and Kanarese have developed even an initial sonant.

Tam.	Tel.	Kan.
Kanji=gruel	ganji	ganji
Kaṭṭam=chin.	gaḍḍamu	gaḍḍa
Kaṭṭi=clod, anything hardened	gaṭṭi, gaḍḍa	gaḍḍe gaṭṭi
Kaḍa=to pass.	kaḍacu, gaḍacu	gaḍu
Kaḍu=fixed time	gaḍuvu.	gaḍu
Karaṭi=sword-play	garadi	garuḍi
Kavuli=lizard	gauḷi	gavuli
Kaḷutai=donkey	gāḍide	
Kaḷai=bamboo	gaḍa=pole	gaḷe
Kādal=love.	gāḍili	
Kāyam=wound	gāyamu	gāya
Kāl=wind	gāli	gāḷi

Tam.	Tel.	Kan.
<i>Kinni</i> =small cup	<i>ginne</i>	
<i>Kintu</i> =to hop, leap	<i>gentu</i>	<i>gantu</i> =to hop, skip
<i>Kilukku</i> =rattling	<i>giluka</i>	<i>gilike</i>
<i>Killu</i> =to pinch	<i>gillu</i>	
<i>Kili</i> =parrot.	(<i>ciluka</i>)	<i>gili</i>
<i>Kirru</i> =stroke, stripe	<i>giṭu</i>	<i>giṛu, giku</i>
<i>Kudai</i> =umbrella	<i>goḍugu</i>	
<i>Kuttu</i> =to puncture pierce	<i>guccu</i>	
<i>Kuttu</i> =to strike with fist	<i>guddu</i>	<i>guddu</i>
<i>Kudirai</i> =horse	<i>gurramu</i>	
<i>Kumi</i> =to heap	<i>gumi-gūḍu</i>	<i>gumi</i>
<i>Kuruṭu</i> =blindness	<i>gruḍḍi</i>	
<i>Kulai</i> =bunch, cluster	<i>gola</i>	<i>gone</i>

Kaiyāli=a good hand, skilful person.

K. Te. *gayyāli*=wicked person, hypocrite, pretender.

<i>Kuḷi</i> =pit	<i>goyyi</i>	
<i>Kuri</i> =to aim at	<i>guri-chēyu</i>	
	<i>gurutu</i>	
<i>Kūni</i> =hunchback	<i>gūni</i>	<i>gūnu</i>
<i>Kūṭu</i> =nest	<i>gūḍu</i>	<i>gūḍu</i>
<i>Keccam</i> =tinkling ank- let	<i>gajje</i>	<i>gajje</i>
<i>Keli</i> =to conquer	<i>gelucu</i>	<i>gel</i>
<i>Koṭṭam</i> =hollow piece of bamboo	<i>goṭṭamu</i>	
<i>Kottu</i> =bunch	<i>gutti,</i>	
<i>Koṛi</i> =sheep	<i>goṛre</i>	
<i>Kōṇi</i> =gunny bag	<i>gōne</i>	<i>gōni</i>

Medial *g* changes into *v* mostly in Telugu.

toga=lily > *tova*

agu=to become > *avu*

igi=gift > *ivi*

chēga=strength > *chēva*

tegulu=defect > *tevulu*

ciguru=tender shoot > *civuru*
tagulu=attachment > *tavulu*
niguru=ashes > *nivuru*
ragulu=to take fire > *ravulu*
purugu=worm > *puruvu*
prōgu=a heap > *prōvu*.
nuḍugu=to say > *nuḍuvu*
tīga=creeper > *tīva*

Sometimes v changes into g

mūvuru=three persons > *mugguru* cf. Tam. *mūvar*
naluvuru=four persons > *naluguru* cf. Tam. *nālvar*
ēvuru=five persons > *ēguru*. cf. Tam. *aivar*
 Tam. *avar*=Te. *vāru* > *gāru*

The change of c to j

Tam.	Tel.	Kan.
<i>colḷu</i> =dribbling at the mouth of a child	<i>collu</i> <i>tsonga</i>	<i>jollu</i> Tu. <i>jolla</i>
<i>cōṭu</i> =pair, couple, a pair of shoes	<i>jōḍu</i>	<i>jōḍu</i>
<i>cōnku</i> =boat	<i>jōgu</i>	<i>jōga</i>
<i>cōli</i> =concern	<i>jōli</i>	<i>jōli</i>
<i>cōlam</i> =millet	<i>jonna</i>	<i>jōla</i>
<i>carugu</i> , <i>cari</i> =to slide, or slip as from hand	<i>jarugu</i> , <i>jāru</i>	<i>jarugu</i> , <i>jāru</i>
<i>civappu</i> , <i>cēndu</i> =red red colour	<i>jādu</i>	<i>jādu</i> , <i>jāju</i> =red col- our
	<i>cīru</i> =to call, to scream	<i>jeēru</i> =screaming
<i>cuval</i> =a horse's mane	<i>jūlu</i>	<i>jūlu</i>
<i>cokku</i> =to be stupified	<i>cokku</i>	<i>jonguḷi</i> =fainting, faintness
	<i>sōlu</i> =to hang down; droop,	<i>Jōlu</i> =to hang down

t changes into *ś*, *s* or *j* in Kan. and Tulu.

Tam. *tonḍai*=trunk of an elephant, Te. *tondamu* > K. *śonḍil*,
Tu. *śonḍilu*, (Skt. *śundāla* ?)

Tam. *tūvi*=feather > K. *sūvi*

Tam. *tēn*=honey, Tel. *tēne* > K. *jēnu*

Tam. *tēḷ*=scorpion > K. Tu. *cēḷ*

Tam. M. *itaḷ*=petal > K. Tu. *esaḷ*

Te. *tola*, *tona*=a peal of fruit > Tam. *cuḷai*, K. Tu. *soḷe*

Tam. M. *tolikka*=to peal off the outer cover, K. *suli*, cf. Tel.

tōlu=outer cover, *tolikka* > *tokka* (Skt. *tvak* ?)

M. *turanga*=cavity, *turakka*, to dig a hole, K. *tore*=a hole >

Tam. *curai*=cavity, tube, Te. *tolucu*=to make a hole
cf. *torra* = hollow in a tree. Tam. *tura*=to bore, cf. Tel.
travvu=to dig, bore

Change of *t* to *d*.

Tam.	Tel.	Kan.
<i>taṭi</i> =slick, fence.	<i>daṭi</i> =fence made of bamboo pieces	<i>daṭi</i> =stick, staff <i>daḍḍi</i> =screen
<i>tappanam</i> =needle	<i>dabbanamu</i>	<i>dabbala</i>
<i>tapparai</i> =falsehood,	<i>dabbara</i>	
<i>tappai</i> =bamboo split	<i>dabba</i> > <i>badda</i>	<i>dabbe</i>
<i>tavaḍai</i> =cheek	<i>davaḍa</i>	<i>tavaḍe</i>
<i>tānku</i> =to give shelter	<i>dāgu</i>	<i>tangu</i> =to hide, to take shelter
<i>tānḍu</i> =to jump, skip,	<i>dāṭu</i>	<i>tānṭu</i>
<i>tāri</i> =way, path	<i>dāri</i>	
<i>tiṭṭi</i> =window	<i>diḍḍi</i>	<i>diḍḍi</i>
<i>tiruttu</i> =to correct, rectify	<i>diddu</i>	<i>tiddu</i>
<i>tuṭṭu</i> =money	<i>duḍḍu</i>	
<i>turavu</i> =a large un- walled well	<i>doruvu</i>	
<i>tūr</i> =to be filled up, to choke up	<i>dūru</i> =to enter	
<i>tonkan</i> =thief	<i>donga</i>	
<i>toṭṭi</i> =fence, yard	<i>doḍḍi</i>	<i>doḍḍi</i>
<i>tonnai</i> =a cup	<i>donne</i>	

*Change of p to b in Telugu & Kan and to h in Kanarese
and rarely in Telugu also.*

<i>Tam.</i>	<i>Tel.</i>	<i>Kan.</i>
<i>palli</i> =wall-lizard	<i>balli</i>	<i>halli</i>
<i>paṭṭāṇi</i> =pea	<i>baṭāṇi</i>	<i>K. Tu. baṭāṇi</i>
<i>paṇṭi</i> , (<i>vandi</i>)=cart, waggon	<i>baṇḍi</i>	<i>baṇḍi</i>
<i>paraṇi</i> =a smal box, a jewel casket	<i>baraṇi</i>	<i>baraṇi</i>
<i>pāṇa</i> =a large round pot	<i>bāna</i>	<i>bāne</i>
<i>piki</i> =to be hard knit	<i>bigincu</i>	<i>bigi</i>
<i>pikivu</i> =tightness	<i>biguvu</i>	<i>Tu. bigipuni,</i> <i>bigivu</i>
<i>piraṭai</i> =a plug of a lute, a cork	<i>birāḍā</i>	<i>birāḍe</i>
<i>pīḍu</i> =waste	<i>bīḍu</i>	<i>bīḍu</i>
<i>pīrāḍḍu</i> =sponge gourd	<i>bīra kāya</i>	
<i>pokkai</i> =hollowness	<i>bokka</i>	<i>bokke</i>
<i>pokaṭi</i> =a kind of ear ornament	<i>bogaḍa</i>	<i>buguḍi</i>
<i>pokkaṇam</i> =bag	<i>bokkaṇamu</i>	<i>bokkaṇa</i>
<i>poccai</i> =pot belly	<i>bojja</i>	<i>bojje</i>
<i>poṭṭu</i> =a round mark on the forehead, dot	<i>boṭṭu</i>	<i>boṭṭu</i>
<i>ponti</i> =body	<i>bondi</i>	<i>bondi</i>
<i>poṭṭu</i> =baldness, shaven condition	<i>bōḍi</i>	<i>bōḷu</i>
<i>purai</i> =hole hallowness	<i>borra, boriya, bok[ka]</i>	
<i>pōn</i> =a trap	<i>bōnu</i>	<i>bōnu</i>
<i>pallayam</i> =a kind of dagger	<i>ballemu</i>	<i>balleya</i>
<i>palakai</i> =board, plank	<i>balla</i>	
<i>pakal</i>	<i>pagalu</i> =day time	<i>pagal>hagalu (agalu).</i>
<i>pakai</i>	<i>ṭaga</i> =hatred	<i>hage, (<page)</i>
	<i>penku, pencu</i> =a tile a potsherd	<i>hencu, (ancu)</i>
<i>pataku</i>	<i>padava</i> =a boat,	<i>padagu>hadagu=a ship</i>
<i>paṭai</i>	<i>paḍayu</i> =to get	<i>paḍe>hade=to get, ob- tain</i>

Tam.	Tel.	Kan.
<i>pannu</i>	<i>pannu</i> =to plan	<i>pannu</i> < <i>hanṇu</i> =to make ready
<i>palam</i>	<i>pandū</i> =fruit	<i>pan</i> > <i>hanṇu</i> =fruit
<i>parutti</i>	<i>patti</i> =cotton	<i>patti</i> > <i>hatti</i> = <i>atti</i> =cotton in the pod
<i>parru</i>	(<i>hattu</i> =to join <i>attukonu</i> =to stick to)	<i>pattu</i> , <i>hattu</i> =to stick, to adhere, to join
<i>pattu</i>	<i>padi</i> =ten	<i>pattisu</i> > <i>hattisu</i> to join <i>pattu</i> > <i>hattu</i> =Ten
<i>panṇi</i>	<i>pani</i>	<i>pani</i> > <i>hani</i> =a drop
<i>pambu</i>	<i>pandi</i>	<i>pandi</i> > <i>handi</i> =a hog, pig
<i>pari</i>	<i>pambu</i>	<i>parbu</i> > <i>harbu</i> =to spread
	<i>parigettu</i>	<i>pari</i> > <i>hari</i> =to flow, to run
<i>pari</i> =to cut asunder	<i>pariya</i> , <i>vrayya</i>	<i>pari</i> > <i>hari</i> =to tear, to rend, break
<i>pal</i>	<i>pallu</i>	<i>pal</i> > <i>hal</i> , <i>hallu</i> =a tooth
<i>pasumai</i>	<i>pasaru</i>	<i>pasur</i> > <i>hasuru</i> =green
<i>pasi</i>	<i>pasi</i>	<i>pasi</i> > <i>hasivu</i> =hunger
<i>paḷlam</i>	<i>pallamu</i>	<i>paḷla</i> > <i>haḷḷa</i> =depth
<i>pāḍu</i>	<i>pāḍu</i>	<i>pāḍu</i> > <i>hāḍu</i> > <i>āḍu</i> =to sing
<i>pāl</i>	<i>pālu</i>	<i>pālu</i> > <i>hālu</i> =milk
<i>pāmbu</i>	<i>pāmu</i>	<i>pāvu</i> > <i>hāvu</i> > <i>āvu</i> =a snake
<i>pidi</i>	<i>pidikili</i>	<i>pidiki</i> > <i>hidiki</i> =a fist
<i>piri</i> =to separate		<i>pidi</i> > <i>hidi</i> =fist
<i>peruku</i>		<i>piri</i> > <i>hiri</i> =to break up, to pull to pieces
	<i>puṭṭu</i>	<i>puṭṭu</i> > <i>huṭṭu</i> > <i>uṭṭu</i> =to arise, to come into existence, to be born
<i>pun</i>	<i>pundū</i>	<i>pun</i> > <i>hunṇu</i> =a sore, ulcer
<i>puli</i>	<i>puli</i>	<i>puli</i> > <i>huli</i> =a tiger
<i>pul</i>	<i>pul</i>	<i>pul</i> > <i>hulu</i> , <i>hullu</i> =grass straw
<i>puḷu</i>	<i>purugu</i>	<i>puḷu</i> > <i>huḷu</i> =a worm
<i>perugu</i>	<i>perugu</i>	<i>percu-peccu</i> > <i>heccu</i> >

Tam.	Tel.	Kan.
	<i>heccu</i>	<i>eccu</i> =increase, more, excessive
<i>peṇḍāṭṭi</i>	<i>peṇḍlāmu</i>	<i>peṇḍati</i> > <i>heṇḍati</i> =a wife
	<i>pōra</i>	<i>pere</i> > <i>here</i> > <i>eri</i> =the slough of a serpent
	<i>pēru (konu)</i>	<i>per</i> > <i>her</i> =to thicken, to congeal
<i>pīra</i>	<i>pera</i>	<i>pera</i> > <i>hera</i> =another, other
<i>per</i>	<i>peru</i>	<i>pesar</i> > <i>hesaru</i> =a name
<i>pēn,</i>	<i>pēnu</i>	<i>pēn</i> > <i>hēn</i> =a louse
<i>pēcu</i>	<i>prēlu</i>	<i>pēl</i> > <i>hēlu</i> > <i>ēlu</i> =to say, to speak, to name
<i>pugai</i>	<i>poga</i>	<i>poge</i> > <i>hoge</i> =smoke
<i>pon</i>	<i>honnu, ponnu</i>	<i>pon</i> > <i>hon</i> =gold
<i>poṭṭu</i>	<i>poṭṭu</i>	<i>poṭṭu</i> > <i>hoṭṭu</i> =chaff
<i>poḷudu</i>	<i>proddu</i>	<i>pottu</i> > <i>hottu</i> =the sun, time
<i>pudar</i>	<i>podaru</i>	<i>podar</i> > <i>hodar</i> =a bush
<i>pulam</i>	<i>polamu</i>	<i>pola</i> > <i>hola</i> =a plough field, corn land
<i>pōgu</i>	<i>pōvu</i>	<i>pōgu</i> > <i>hōgu</i> =to go
<i>pōr</i>	<i>pōru</i>	<i>pōr</i> > <i>hōru</i> =fight
<i>pōl</i>	<i>pōl</i>	<i>pōl</i> > <i>hōlu</i> =to be like

Final ṇ in other languages appears as n or nn in Telugu

Tam.	Tel.	Kan.
<i>kāṇ</i> =to see	<i>kanu</i>	
<i>kaṇ</i> =eye	<i>kannu</i>	
<i>maṇ</i> =mud, earth	<i>mannu</i>	
<i>cāṇ</i> =span	<i>jāna</i>	<i>gēṇ</i>
<i>taṇ</i> =coolness	<i>tanupu</i>	
	<i>tani</i>	
<i>nāṇ</i> =modesty	<i>nāna</i> =shame, bash-fulness	<i>nāṇ</i>
<i>nāṇ</i> =rope, string,	<i>nānu</i> =chain-like ornament for the neck	
<i>paṇ</i>	<i>pannu</i>	

CEREBRALISATION.

Initial t, d, changes into ṭ, ḍ mostly in Telugu.

Te. takkari > ṭakkari = a cunning man.

tenki = place > ṭenki

Tam. tēngāy = Tel. tenkāya > ṭenkāya = cocoanut

Tam. tēkku = Tel. tēku, > ṭēku = teak.

Tel. tenki > ṭenki = place

dangu > ḍangu = to pound (rice etc.)

dakku > ḍakku = to be obtained, T. aḍai = to become close, mingle, join, arrive at. Tam. aḍai : K. aḍe = to get, obtain, enjoy.

daggara > ḍaggara = near.

dappi > ḍappi = thirst

dāgu > ḍāgu = to be hidden. cf. Tam. aḍai = to conceal, hide

dāpu > ḍāpu = nearness, cf. Tam. aḍai = to arrive, reach.

dāpala > ḍāpala = left side

digu > ḍigu = to get down, alight, T. irangu, ili = to descend

dimhari > ḍimhari

diku > ḍiku = to encourage

dilu > ḍilu = to become exhausted

duyyu > ḍuyyu = to pierce, penetrate

donga > ḍonga = a thief

doppa > ḍoppa = a cup made of plantain leaf.

dorlu > ḍorlu = to roll

dōgu > ḍōgu = to get immersed in water. cf. Tam. tōy = to bathe, K. tō = to become wet

Tam. takār > K. ṭagaru = sheep.

In some cases Tel. ṭ or ṭṭ is a development from r or rr

Tam. mārru (< māru) > Tel. māta = speech > K. mātu

cārru = to proclaim > Tel. cāṭu-cāṭincu

tūru = to enter, to penetrate through a hole > Tel. tūṭu = a hole

urru = to spring or ooze as water >

Tel. ūta = spring

Tam. ciṛu = small,

Te. ciṭi, ciṭṭi.

Tam. kuṛu = short,

Te. kuṭṭu

Tam. tēru, tērru = to make clear

Te. tēṭa

T. uṛi = a coarse net work made of rope. Te. uṭṭi

T. varu, veru, verru = bare dry. K. bari Te. vaṭṭi, veṭṭi.

The medial *ḍ* in many of the Telugu words is a development from proto Dravidian *ḷ*.

<i>Tam. Kan.</i>	<i>Tel.</i>
<i>aḷi</i> =to be ruined, fail	<i>aḍi</i> (cf. <i>aḍiyāsa</i>)
<i>aḷuttu</i> =to press	<i>aḍacu</i>
<i>aḷu</i> =to weep	<i>aḍalu</i>
<i>agaḷ</i> =to dig	<i>agaḍta</i>
<i>āḷu, āḷ</i> =to dive, sink in water	<i>āḍu</i>
<i>īḷi</i> =to descend	<i>ḍigu</i> > <i>digu</i>
<i>oḷi, uḷi</i> =to leave, to remain	<i>uḍugu</i>
<i>ūḷiyam, uḷiga</i> =service	<i>ūḍigamu</i>
<i>iḷu, ele</i> =to pull, drag	<i>īḍu</i> - (cu)
<i>ēḷ</i> =seven	<i>ēḍu</i>
<i>oḷuku, oḷku</i> =to flow.	<i>ōḍu</i> (oluku)
<i>kaḷi</i> =to end, to go	<i>kaḍacu</i>
<i>kaḷutai, kaḷte</i> =donkey	<i>gāḍide</i>
<i>kaḷai, kaḷi</i> =a bamboo	<i>gaḍa</i>
<i>kāḷ</i> =forest	<i>kāḍu</i>
<i>kūḷ</i> =boiled rice	<i>kūḍu</i>
<i>kōḷi</i> =a cock	<i>kōḍi</i>
<i>tallalām</i> =fear	<i>tallaḍamu</i>
<i>tāḷi</i> =palmyra	<i>tāḍi</i>
<i>niḷal, neḷal</i> =shade	<i>nīḍa</i>
<i>paḷiyige</i> =flag	<i>paḍaga</i>
<i>paḷake</i> =bed	<i>paḍaka</i>
<i>paḷam</i> =fruit	<i>paṇḍu</i>
<i>pāḷ</i> =ruin	<i>pāḍu</i>
<i>piḷukkai</i> =sheep dung	<i>piḍuka</i> =dung cake
<i>kuḷappam, kuḷa</i> =confusion	<i>goḍava</i>
<i>pīḷi</i> =to squeeze	<i>piḍucu</i>
<i>pūḷ</i> =to inwarp, to bury	<i>pūḍu</i> (cu)
<i>pugaḷ</i> =to praise	<i>pogaḍu</i>
<i>baḷal</i> =to become weary	<i>baḍalu</i>
<i>vaḷi, baḷi</i> =a way	<i>vaḍi</i>
<i>vīḷu, bīḷ</i> =to leave, to fall	<i>vīḍu</i>
<i>viḷal, bīḷu</i> =a waste land	<i>bīḍu</i>
<i>begaḷ</i> =fear	<i>begaḍu</i>
<i>maguḷ</i> =to return	<i>maguḍu</i>
<i>sulī</i> =to whirl, whirlpool.	<i>suḍi</i>

Palatalization

The initial *k* when followed by a palatal vowel *i* or *e* generally changes into palatal *c*, but not when followed by other vowels. This is a conditional change. Kanarese seems to have preserved the initial *k* better than other languages.

Kan.	Tu.	Tam.	Mal.	Tel.
<i>kibi</i> =ear	<i>kibi</i>	<i>sevi</i>	<i>cevi</i>	<i>cevi</i>
<i>key, gey</i> =to dc		<i>cey</i>	<i>ceyka</i>	<i>cēyu</i>
<i>kedu</i> =to perish		<i>keḍu</i>	<i>keḍu</i>	<i>ceḍu</i>
<i>kiccu</i> =fire	<i>kiccu</i>			<i>citstsū</i>
<i>kiṛu</i> =small	<i>kiṛu, kinni</i>	<i>ciṛu</i>	<i>ciṛu</i>	<i>ciṛu, cinna</i>
<i>kivuḍu</i> =deafness		<i>cevidu</i>		<i>cevuḍu</i>
<i>kisu-kem, kempu</i> = red, redness (cem)		<i>cembu</i> =cop- per		<i>cennu, kempu,</i>
<i>key</i> =hand		<i>key</i> =hand		<i>kayi, ceyi</i>
<i>key</i> =wet field		<i>cey</i>		<i>cēnu</i>
<i>kī</i> =to become pus, putrid		<i>cīḷ</i>	<i>cī</i>	<i>cīku, cīmu</i> =pus
<i>keṛe</i> =tank		<i>ciṛai</i>		<i>ceṛuvu</i>
<i>kay</i> =bitter		<i>kaya, kai</i>		<i>chēdu,</i>
<i>kīḷ</i> =to be torn to uproot		<i>kīḷi, kiḷ</i>		<i>ciṛugu, cīlu,</i>
<i>kilubu</i> =rust		<i>kaḷimbu</i>		<i>cilumu</i>
<i>kekke</i> =cheek;		<i>kannam</i>		<i>chekkili, cekku</i>
<i>keḷe</i> =friendship	<i>kīlai</i> =relations <i>keḷuvu</i> =friend- ship	<i>kīḷambu</i> <i>kīḷāvu</i>		<i>chelimi</i>
<i>gedaṛu</i> =to scatter	<i>ciḍaṛu</i>			<i>cedaṛu</i>
<i>giḍa</i> =a tree	<i>ceḍi</i>			<i>ceṭṭu</i>
<i>gellu</i>	<i>kīlai</i> =branch			<i>cilava</i>
<i>kettu</i> =to chip	<i>cedukku</i>			<i>cekku</i>
<i>kēṛu</i> =to winnow	<i>koḷi</i>			<i>ceṛagu, (N) cēṭa</i>
<i>kiṛu, gīru</i> =to scratch	<i>kīṛu</i>			<i>gīru, cīṛu</i>
<i>gedalu</i> =white ants.	<i>cidal</i>		<i>cidal</i>	<i>cedalu</i>
<i>giḷi</i> =parrot.	<i>kīḷi</i>			<i>ciluka</i>
<i>gēn, geṇa</i> =a span	<i>cāṇ</i>			<i>jēna, jāna</i>

Kan.	Tu.	Tam.	Mal.	Tel.
<i>kere</i> <i>kiri</i>	} to shave		<i>cirai</i>	<i>cinam</i> <i>gorugu</i>
<i>kinisu</i> =to be angry	<i>cina</i> =to be angry		<i>cirekka</i>	<i>kiniyu</i> (N) <i>kinuka</i>
	<i>cīnam</i> =anger			
	<i>kīpu</i> =a small cluster of plantains		<i>cīppu</i>	<i>cīpu</i>
<i>kerpu</i> =sandals	<i>ceruppū</i>			<i>cheppu</i> =shoe
<i>kesaru</i> =mud, mire	<i>cēru</i>		<i>cēru</i>	<i>caduku</i>
<i>karbu</i> , <i>kabbu</i>			<i>karimbu</i>	<i>ceṛuku</i>

But when this initial *k* is not followed by a palatal vowel, it does not change into a palatal, but remains as *k*.

Tam. Kan.	Tel.
<i>kaṇ</i> =eye	<i>kannu</i>
<i>kaḍal</i> =sea	<i>kadali</i>
<i>karai</i> =bank, shore	<i>kari</i>
<i>kal</i> =stone	<i>kallu</i>
<i>kāl</i> =leg	<i>kālu</i>
<i>kāḍu</i> =forest	<i>kāḍu</i>
<i>kanṛu</i> =a calf	<i>kandū</i>
<i>kuppu</i> =to strike	<i>koṭṭu</i>
<i>kuli</i> =a pit	<i>goyyi</i>
<i>kombu</i> =a horn	<i>kommu</i>
<i>koḷ</i> =to take	<i>konu</i>
<i>kuruḍu</i> =blind	<i>gruḍḍi</i>
T. <i>kaṭṭi</i> , K. <i>gaḍḍe</i> =clod, lump	<i>gaḍḍa</i>
<i>kavi</i> =to cover, surround	<i>kaviyu</i>
<i>kaḷ</i> =toddy	<i>kallu</i>

Tam. *kārai*=plaster for building, *gāra*

<i>kanal</i> =to burn	<i>kanalu</i>
<i>kānkai</i> =heat	<i>kāka</i>
<i>kādal</i> =love	<i>gādili</i>

<i>kār</i> =blackness	<i>kāru</i>
<i>kuḍi</i> =to drink	<i>kuḍucu, or krōlu</i>
<i>kuḍai, koḍe</i> =umbrella	<i>goḍugu</i>
<i>kudirai, kudire</i> =horse	<i>gurramu</i>
<i>kuppai, kuppe</i> =heap	<i>kuppa</i>
<i>kuḷam, koḷa</i> =tank	<i>kolanu</i>
<i>kūṭṭam, kūṭa</i> =crowd	<i>kūṭamu</i>
<i>kūṭu, gūḍu</i> =nest	<i>gūḍu</i>
<i>kokki, kokke</i> =hook	<i>kokki, kokkemu</i>
<i>kottu</i> =a bunch	<i>gutti</i>
<i>kombu</i> =branch, twig	<i>komma</i>
<i>koy</i> =to pluck	<i>kōyu</i>
<i>koḷuppu, kobbu</i> =fat	<i>kovvu</i>
<i>kōṭṭai</i> =fort	<i>kōṭa</i>
<i>kōl</i> =stick	<i>kōla</i>
K. <i>kōli</i> T. <i>kōli</i> =fowl	<i>kōḍi</i>

Syncopation

Syncopation is the elision of unaccented syllables in the interior of words, due to economy of effort. This may sometimes occur either at the beginning or at the end of a word. Telugu and Kannada seem to have been more affected by this loss of sounds than Tamil. Sometimes this loss is made up by compensatory lengthening of a previous vowel.

Tam. *tenral* < *ten-eral*=*tenneral*=cool wind

Tam. *kuruḍu*=blind, Tel. *gruddi*

Tam. *parutti*=cotton, K. *parti*, Tel. *pratti*>*patti*

K. *alugu*=to decay>*algu*

K. *aḷate*=measure>*aḷte*

K. *aḷaku*=fear>*aḷku*

K. *bidir*=bamboo, Tam. *vedir*, Te. *veduru*, Tu. *bedr*

K. *karumbu*=sugarcane, *karbu*>*kabbu*, Tu. *karmbu*

K. *edurucu*—*edirincu* > *edrucu*. cf. T. K. *edir*, Tu. *edru*

- Tel. *adurucu*=shake > *adrucu*
aluka=anger > *alka*
ciluka=parrot > *cilka*
molaka=sprout > *molka* > *mokka* (by assimilation)
erugu=to know > *ergu*
kānuka=present > *kānka*
kuluku=to shake > *kulku*
kaliki=a woman > *kalki*
kalimi=fortune > *kalmi*
buḍipi=a protrusion > *buḍpi*
ungaramu=ring > *ungramu*
ippuḍu=now > *ipḍu* cf. Tam. *ippolūtu*
eppuḍu=when > *epḍu* cf. Tam.=*eppolūtu*
niluva=what remains > *nilva*
kolanu=tank > *kolnu* (cf. *kākolni tirunālḷu*)
koladi=little > *koldi-koddi* (by assimilation)
polati=woman > *polti*
paṭṭaṇamu > *paṭṇamu*
tanivi=satisfaction > *tanvi*
vēḍuka=pastime > *vēḍka*
pūḍucu=to bury > *pūḍcu*
viḍucu=to leave, blossom > *viḍcu* > *viccu*
ninupu=to fill > *nimpu* cf. Tam. *nirampu*, caus. *nirappu*
tanuku=to touch > *tanku* > *tānku* > *tāku* (Inf.) *dākā*
munugu=to sink > *mungu* cf. K. *mulgu*
tirugu=to revolve > *tirgu*
tirpu—*trippu* < Tam. *tiruppu*=to turn
tīrucu=arrange > *tīrcu*
tūrupu=east > *tūrpu*
vēlupu=a celestial being, sacrifice > *vēlpu* cf. Tam. *vēlvi*.
pīlucu=to suck, *pīlcu*, cf. Tam. *pīr*=to suck.
nāluka=tongue > *nālka* K. *nālage*
velugu=light > *velgu*, cf. Tam. *velakku*, *vel*=white.
nālugu=four > *nālgu*
padunālugu=fourteen > *padnālugu*
ūrupu > *ūrpu*, cf. Tam. *uyirpu*=breath
peruku > Te. K. *pīku*, cf. Tam. *piḍungu*=to pluck out
K. *togal* > *toval* Te. *tōlu*=skin

civuku=to get rotten > *cikū*

T. *mulangu*=to sound, Te. *mrōgu*

mutyamulu=pearls > *mutyālu* (loss of *mu* and compensatory lengthening).

kuncamulu > *kuncālu*=measures

vajramulu=diamonds > *vajrālu*

chēsikonumu=do it > *chesikonmu* > *chēsikō*

pērukonu=to name (Imp.) > *pērkō*

pērukonan gā (=when named) > *pērkō-gā* (loss of *nan* and lengthening of *o*)

mūrukonu=to smell > *mūrkonu*

mārukonu=to attack, fight against > *mārkonu*

kuruju > *gujju*=short (syncope and assimilation)

calidi > *caddi*=cold rice

nelakonu > *nekkonu*=to stand

paḍaka > *pakka*=bed

poralu > *porlu*=to roll. K. *poraḷ*

veḍalu > *veḷlu*=to go

maralu > *maḷlu*=to turn

saḍalu > *saḷlu*=to become loose

tinina > *tinna*=to eat

vinina > *vinna*=having heard

kanina > *kanna*=having seen

paḍina (*paḍida*) > *paḍḍa*=having fallen

chēsitini=I have done > *chēstini*

tōḍupāṭu=help > *tōḍpāṭu*

mrānupaḍu > *mrānpaḍu*=paralysed

chērucukka= (castemark) > *chērcukka*

puttēran=to send > *puttēn* (loss of the syll. *ra*)

tsanudēran=to come > *tsanudēn*

tōḍiteccu=to bring > *tōḍteccu* > *tōteccu*

niguru=ashes > *nivuru* > *nīru*

K. *karagu*=to melt > *kargu*

K. *baḷalike*=fatigue > *baḷalke*

Aphesis

Sometimes an initial letter or a syllable of a word is dropped and it is called Aphesis.

Loss of initial vowel

Tam. *urai*, K. *ore* > Te. *rāyu*. Tel. *orapidi* > *rāpidi*=friction

The loss of an initial consonant

K. *nīruḷḷi* > onion > Tam. *īruḷḷi*. cf. Te. *nīrulli*

Te. *nīrenḍa*=light rays of the sun in the early morning or evening > *īrenda*

Tam. *nīram* > *īram*=dampness, cold

Tel. *nuli*=minute, fine > *uli*

Tel. *nāri*=bow string. Tam. K. *nāri* (prob. from *nār*) Tel. *nāra*=fibre of a palmyra stalk > *ari*=bow string

Tel. *nīlugu* > *nīlgu*=to die > *īlugu* > *īlgu*, *ilugu*.

Tel. *ciguru*=tender sprout > *iguru* > *īrika*

Tel. *narra* > *arra*=a cow that gives milk with great difficulty.

Te. *negayu* > *egayu*=to rise up.

The initial vowel of certain words is due to the loss of original *p* or *p* developed into *h* or *v* or other consonants in certain words.

Tel.

panucu=to send

Tel. *anucu*, cf. Tel. *ampakamu*

patti=cotton

Kan. *hatti* > *atti*

pēnḍa=cowdung

Kan. *henḍe* > *eṇḍe*

paḍide=clothes which washer-man gives on hire

Kan. *haḍadi* > *aḍidi*

puṭṭu=to rise, to be born,

Kan. *huṭṭu* > *uṭṭu*

poḍamu=to arise

Kan. *oḍamu*

pōl=to resemble

Kan. *ōl*, *ōlu*

pondu, *pondika*=to be joined, fitness

Kan. *ondike*, *ondu*, Tel. *oddika*

vanki=a hook

Kan. *onke*

valacu=to be pleased

like, love

Tel. K. *ol*, *ollu*

vempali=a tree

Kan. *empali*

pagulu=to break

Tel. *agulu*, *agalu*

tōḍan=with, forthwith, Tam. *uḍan*; K. *oḍan* (root *toḍu*=to touch)

vrēlu, *vrelāḍu*=to hang; K. *ēlu*=to hang, dangle

vēru, *vērpātu*, Te. *eru*=select, *ērpātu*=arrangement

penayu—*enayu*

padanu (*hadanu*) *adanu*=proper time

pōyangalavāru (Inscriptional) *ōyangalāru*

pondu=to obtain > *ondu*

pūnu=to undertake > *ūnu*

peccu=to become large, great > *heccu* > *eccu*

Tam. *pittale*=brass > Kan. *bittale* > Te. *ittadi*

Te. *mūrukonu*=to smell > *ūrukonu*

‘*r*’ when present in the first syllable of certain words in Telugu as a result of Metathesis is sometimes dropped.

mrānu=tree > *mānu*—cf. Tam. *maram*

vrēlu=finger > *vēlu*—cf. Tam. *viral*

prāta=old > *pāta*—cf. *paladu*=old

krindu=down, below > *kindu*—cf. *kīl*

mrōgu=to sound > *mōgu*—cf. *mulangu*

trokku=to tread upon > *tokku*—cf. *tulī*

gruḍḍi=blind > *guḍḍi*—cf. *kuruḍa*

krungu=to be diminished > *kungu*—cf. *kuḷgu*

krullu=to become putrid, to rot > *kuḷlu*—cf. T. *kuḷai*, K. *koḷe*

krovvu=fat > *kovvu*—cf. T. *koḷuppu*, K. *korbu*

pratti=cotton > *patti*—cf. Tam. *parutti*

pruccu=to be worn eaten > *puccu*—cf. *puḷu*

mringu=to swallow > *mingu*—cf. *viḷungu*

proddu=sun > *poddu*—cf. *poḷudu*

prēlu=to chatter > *pēlu*—cf. *pēl*, *pēcu*

braduku=life > *batuku*—cf. K. *bāl*, *baḷdunku*

prēmu=cane > *pēmu*—cf. *perambu*

vrālu=to recline > *vālu*

travvu=to dig > *tavvu*—cf. *turakku*, *turavu*

Haplology

When two similar syllables follow each other, one of them is dropped.

Te. *pedda tandri* > *pettandri*,=father’s elder brother

pēpa bettamu > *pēbbettamu*

pūvu vilukāḍu=*pūvilukāḍu*
nikka (mu) kala=*nikkala*
kancu cembu=*kancucembu* > *kancembu*
tāku+*kaṭṭu*=*tākaṭṭu*=*mortgage*
ikku (<*iruku*) + *kaṭṭu*=*ikkaṭṭu*=*trouble*
pedda + *tanamu*=*pettanamu*
tuniya+*tuniya*=*tuttuniyalu*
nāḍu + *nāḍu*= *nānāḍu*
tumuru+*tumuru*=*tuttumuru*

Metathesis

Transposition of sounds or letters in a word is called metathesis. Dravidian words do not generally begin with a conjunct consonant. Combination of surds cannot occur even medially unless they are doubled. Similarly *r* and *l* also do not occur at the beginning of words. The conjunct consonants as well as *r* and *l* occurring at the beginning of many Telugu words are due to metathesis. Even in Telugu there are very few desya words that begin with *r* or *l*.

rendu=two; *retti*=double from *iru*, *iraṇḍu*
rāyi=stone, K. *are*=slab, stone, T. *arai*=to grind, K. *are*
rēgu, *lēcu*, *lē*=to rise up—cf. T. K. *eḷ*, *ēḷ*, *ēru*=to rise up, stand,
 Te. *ekku*, *eccu*, *ettu*, etc. Te. *egumati*. Tam. *ērrumati*=
 export
rēvu=descending, a landing place from root *īli*=to come down,
 descend, Tam. *iraṅgu*, M. *irañṇu*. 'īli' has given rise to another
 root in Telugu 'ḍigu' (<*īligu*) later 'ḍigu'=to come down.
rekke<*erake*=wing—cf. K. *erake*, Tam. *irakkai*
nāyu=to rub, Tam. *urai*, M. *ure*=to grind, K. *ore*, *orayu*=to
 touch, to rub. Tam. *uraikal*, K. *oregal*, Te. *oragallu*=
 touchstone. cf. K. *orasu*=friction. Te. *orapidi* > *rāpidi*=
 friction.
rōlu=to cry. Tam. *urai*=speaking, roar; K. *ore*=cry.
rōlu=mortar. T. *ural* > *oral* > *rōlu*, K. *oralu*, M. *ural*, Tu.
oral (cf. *uruḷ*=to roll)
lāvu=strength < *alavu*. Kan. *alavu*=power, T. *alavu*
lōtu=depth cf. Tam. *aḷuntu*, *aḷuvam*=depth of water.

lō, *lōpala*=inside, Tam. *uḷ*=inside. Also Te. *longu*=to be subdued, to come under control, *lōṭu*=falling short of. *loṭṭa*=depression etc. *lōgili*=house; *lōgaḍa*=previously, *lōya*=valley etc.

lēta=tender, young. cf. Tam. *ilai*=youth, *īlasu*=that which is tender

lēmi=poverty. cf. Tam. *illāmai*

lēdu=no. cf. T. *illaḍu*

K. *aral*=to expand, to open. *aral*=a flower > *alar*=a flower
Tel. *alaru*=flower

K. *elar*=air, > *eral*, Tel. cf. *temmeralu*, *temmera*, K. *tambelar*
=cool breeze

Tam. *irā*=night Tel. *rēyi*

K. *urdu*, *urbu* > Te. *ruddu*, *rubbu*=to grind

Tam. *avan* (> *avanḍu*) > Tel. *vāṇḍu*

Tam. *ivan*, Te. (> *ivanḍu*) *vīṇḍu*. Tel. *evaḍu* > *vēḍu*=who

Tam. *idu*=this, Tel. *idi*, acc. (*idini*) > *dīni*

Tam. *ahape*, Kan. > *hāpe* > *āpe*

Te. *agapa* > *abaka*

Te. *gulivi* > *gubili*;

camuru > *carumu*=to rub

K. *pokkuḷ*=naval, Te. *pokkili*, Tam. *koppuḷ*

Te. *pāḍagamu* > *pāgaḍamu*=anklet worn by women

K. *pergaḍe*—Te. *pregaḍa*

T. *tiruppu*—Te. *trippu*=to turn

K. *suruku*, *surku*=to contract, Tel. *srukku*

T. *parutti*, K. *parti*, Tel. > *pratti* (*patti*)

T. *perambu* > Tel. *prēmu* > *pēmu*=cane

T. *muḷangu* > *murangu*, Te. *mrōgu*=to make a sound (cf.
Tel. *mora*, *moraveṭṭu*)

Tam. *maram*=a tree, Te. *mrānu*

T. *viral* Te. *vrēlu*=finger

K. *oralu*=to cry, scream, Tel. *ṛōlu*=to cry in pain

Tam. *urai*, K. *ore*=to sound, utter, a sound, expression

Tel. *roda*=confused noise

K. *kār*=to vomit, Tel. *krāyu* (*krakku*)

Tam. *varai* K. *bare*=to write Tel. *vrāyu*

Tam. *viḷungu*=to eat, K. *mingu*=to swallow, Te. *mringu* >
mingu

- Tam. *paḷu*=to be old, Tel. *prāta*, *pāta*=old
 Tam. *tuliku*=to tread upon, Te. *trokku*, *tokku*
 K. *korbu*, *korvu*=fat, Tel. *krovvu*
 K. *koḷavi*=a tube, flute, Te. *krōvi* (*pillanagrovi*)
 Tam. *kuḷi*=to become hollow, a pit, Te. *groccu*, *groyyi*, *goyyi*
 Tam. *kurangu*, K. *kuḷgu*=to shrink, Te. *krungu*, *kungu*
 Tam. *parambu*, K. *parbu*, Te. *prabbu*, *pambu*=to spread
 T. *kuḷai* K. *koḷe*=to become putrid, Te. *kruḷḷu*, *kuḷḷu*
 T. M. *kō*, *kōr* (T. *korvai*, a string of beads) K. *kō*=to string
 Te. *kruccu*, *gruccu*, (N) *krōva*, *kōva*
 Tam. *tura*, K. *toṛe*=to quit, abandon, renounce, Te. *trōyu*, *tōyu*
 T. K. *pūlu*=to be worm-eaten, Te. *pruccu*, *purugu* (worm)
 T. K. *pēḷ*=to speak. Te. *prēlu*, *pēlu*
 Tam. *poḷudu*=sun, Te. *proddu*, *poddu*
 K. *pore*=to nourish, to sustain, Te. *prōcu* ; Tam. *pura*.
 K. *muri*=to bend, *muriku*=Te. *mrokku*
 K. *poraḷu*=a heap, Te. *prōgū*
 Tam. *ōram*, K. *vāre*, *ōre*=declivity, sloping, Tel. *vrālu*=slope
 down, hang down, *ōra*, *vāra*=sideways
 Tam. *tura*, M. *tura*, *turakka*=to dig a hole, to bore, > Te.
travvu=to dig. cf. Tam. *turavu* > Te. *doruvu*, what is
 dug, a pond, Te. *torra*=a hollow
 Tam. *tōṛru*=to become visible, > Te. *trōva*=a way, passage,
 from *tōrcu* > *tōcu*=to become visible, to appear, cf. K. *tōṛ*
 Te. *piccīlu*=to ooze out > *cippīlu*=cf. Tam. *picir*=to drizzle.
 T. *tappai*=split bamboo, Te. *dabba*—*badda*
 Te. *kutakuta* > *tukatuka*=boiling sound
 Tam. *pīla*=to burst open, to be rent. K. *pīḷigu* > Te. *pīgulu*=
 to be rent.

Assimilation

When one sound in a word attracts or converts a previous or a following sound into one of its own kind, it is called Assimilation. When an earlier sound or syllable affects a later one it is called *progressive*; when a following sound affects a previous one it is *regressive*.

In Dravidian languages *r* and *l* and sometimes *d*, are generally assimilated with the following consonant.

Tel. *var+cu=vaccu*=to come

cor+cu=coccu=to enter

pur+cu=puccu=to be worm eaten

tar-ter+cu=teccu=to bring

mer+cu=meccu=to make one shine

vir, (vid)+cu=viccu=to break open, to separate

per+cu=peccu > *heccu*=great

karacu—K. *karcu* > *kaccu*=to bite, sting, cf. Tam. *kaṛi, kaḍi*
=to bite

Tam. *piḍi* (V)=to take hold of; (N) handle. *piḍi+cu=piḍicu*
> *piccu*—*puccu* (*konu*)=to take hold of, to handle, to
accept

Tam. *nō*=to be pained=*nōl+cu=noccu*=to be pained, Tam.
nōl=endure, suffer patiently

Te. *coru*=to enter, *coru+cu=coccu*

Tam. K. *kō*=to string, sew, Tam. *kōr*, Te. *kōr+cu=kruccu* >
gruccu > *guccu*

Tam. *aḍacu*=to press, strike > *accu*=mould, print, sign

„ *uri (cu)*=noose > *uccu*=a knot, *uralcu* > *uccu*=to pass
through and come out as an arrow

„ *nambu*=to put faith in, believe (*nam+cu*)=*naccu*

sōl+ku=sokku=to become intoxicated

Tam. *marundu* > Tel. *mandu*, Tu. *mardu*, K. *maddu*

Tam. *erumai*, M. *erime*, Tu. *erme*, K. *emme*, Te. *enumu*,
emmu

K. *korbu* > *kobbu*; *korvu* > Tel. *kovvu*

Tam. *poruttu* > Te. *pottu*=agreement

Tam. *ēr*, Te. *ēr+ku=ekku*; K. *eḷuttu*, Tel. *ettu*

K. Tel. *taragu* > *targu* > *taggu* (=T. low voice in singing.)

Tam. *erudu*, Te. *eddu*=an ox, K. *ettu*, Tu. *eru*

Tam. *urubu*, K. Te. *ubbu*=to rise, to become inflated

M. *urukku*; K. *urku* > K. Te. *ukku*=steel

Tel. *taralu*=to start, move, > *tarlu* (*taḷḷu*=small waves or
ripples in a sheet of water) cf. colloq. *tallī-vaccu*, *tallaḍincu*

Tel. *valadu*=do not > *valdu* > *vaddu*

Tel. *kaladu*=it is > *kaldu* > *kaddu*

Tel. *koladi*=measure > *koldi* > *koddi* (of small measure)

Tel. *peṇḍili*=marriage > *peṇḍli* > *peḷḷi*

Tel. *kannulu*=eyes (Tam. Kan.) > *kandḷu* > *kaḷḷu*

Tel. *molaka*=sprout, *molka* > *mokka*

Tam. *karumbu*, Te. *ceṟuku*, K. *karbu* > *kabbu*, Tu. *karmbu*
=sugar cane

Tam. M. *karuppu*=black, Te. *kappu*=blackness, black tooth-
powder

Tam. *paruppu*=dholl, Te. *pappu*

„ *toḷutai*=male or female servant, K. *toḷtu* > Te. *tottu*

„ *kaḷutai*=ass, K. *kaḷte* > *katte*

tigaḷ=to abuse=Te. *tegaḍu* > *tigaḍu* > *tiṭṭu*=to abuse
pēr-puli > *bebbuli*=tiger

uraḷi, Kan. *uraḷi*, Tel. *ulli*

Tam. *uḷundu*, K. Te. *uddu*

K. *kettu*; T. *cedukku* > Tel. *cekku*=to plane

Tel. *molaka* > *molka* > *mokka*=seedling, plant

Tam. *curuṭṭu*, Tel. *cuṭṭu*, *cuṭṭa*=roll

Tam. *ceṟuppu*=leather sandals. Te. *ceppu*, K. *kerpu*, M. *cerippu*

Tam. *neruppu*=fire. Tel. *nippu*

Tel. *dorlu*—*dollu*=to roll

„ *veḍalu*—*veḷḷu*=to go

„ *saḍalu* > *saḷḷu*=to become loose

„ *maralu* > *marlu* > *maḷḷu*=to turn back

„ *suḍi*=whirlpool, pl. *suḍulu* > *suḷḷu*

„ *maḍi*=seed bed, pl. *maḍulu* > *maḷḷu*

Tam. *nari*=a jackal, pl. *nari*+*kal*=*narikal*—*nakkalu*

Tam. Kan. *muri*=to break, a fragment, piece, (pl.) *murikal*=
Te. *mukkalu* > *mukka*=a piece

Te. *maragu*=*margu*-*maggu*

K. *aralu* > *aḷḷu*=parched grain

T. *kira*, *kiru*=*kirkiryu* > *kikkiriyu*

K. *aḷundu* > *aḷdu* > *aḷḍu*=to dye the cloth

Te. *reṇḍunāḷḷu*=two days > *reṇṇāḷḷu*

vēḍi nāḷḷu=hot water > *vēṇṇāḷḷu*

trāḍulu=strings > *trāḍulu* > *trāḷḷu*

Tam. *porukku*=grain of boiled rice, flake or skin that peels off
> Te. *pokku*=a small boil, flake that rises on parched
ground (cf. Tam. *porukku maṇ*) cf. Tam. *pori*—K. *puri*=to
be parched, baked, to fry, T (N) a fried curry; parched
grain or pulse. Cf. Te. *borugulu*. *pokku*=to suffer
mentally

Tam. *M. kuruvi*=sparrow; K. *gubbi*

Tam. *nerunal* > *nennal*=Tel. *ninna*=yesterday

Final mbu in Tamil changes into mu or mmu in Telugu

Tam. <i>pāmbu</i> =snake	Tel. <i>pāmu</i>
<i>vēmbu</i> =margosa	<i>vēmu</i>
<i>elumbu</i> =bone	<i>enumu</i> — <i>enmu</i> <i>enumu</i> cf. Tam <i>eṇpu</i> =bone <i>ellu</i> also
<i>nāmbu</i>	<i>nāmu</i>
<i>perambu</i>	<i>pēmu</i>
<i>irumbu</i>	<i>inumu</i>
<i>cunnāmbu</i> =lime	<i>sunnamu</i>
<i>nōmbu</i>	<i>nōmu</i>
<i>kāmbu</i> =stem	<i>kāma</i> =holder, a stick, for an umbrella) <i>kamma</i> =stalk of a pal myra tree
<i>nambu</i> =to confide in	<i>nammu</i>
<i>kombu</i> =a horn, tusk	<i>kommu</i>
<i>tumbu</i> =to sneeze	<i>tummu</i>
<i>ambu</i> =arrow	<i>ammu</i>

Tam. *tūmbu*=pipe, > Tel. *tūmu*=sluice

Tel. *lēmbulavāḍa* > Tel. *lēmulavāḍa*=the name of a place

Tam. *inippu*=sweetness; Tel. *impu* > *imbu* > *immu*=agree-
ableness

Tam. M. K. *tumbi*=bee > Tel. *tummeda*

Te. *tombannūru*=nine hundred > *tommannūru*

Te. *tamba*=betel leaf chewed = *tamma*

Te. *pambu*=to spread (< *-parbu-pabbu*) > *pammu*

On the analogy of 'mbu' forms in Dēśya words, neuter forms of Sanskrit words ending in 'am' as '*vanam*' *dhanam*, *phalam*, etc., seem to have developed a 'bu' at the end as an aid to pronunciation, and so forms like *vanambu*, *dhanambu*, *phalambu* *jñānambu*, have come into existence. Later 'b' got assimilated to *m* and gave rise to forms like *vanammu*, *dhanammu*, *phalammu* etc. The nasal itself seems to have been dropped sometimes, perhaps for exigencies

of metre, and thus we have *vanabu*, *phalabu*, *maṭhabu* etc., also the latter occurring mostly in early inscriptions.

nr (*ṇḍr*) developed into *nn* and also into *nd* and *nj*
through assimilation

Tam. or, *onru*=one. M. *onnu*. colloq Tam. *oṇṇu*. Tu. *onji*
„ *mū*, *mūṇru*=three, M. *mūnnu*, Tu. *mūji*

K. *tōr*, *tōṇru*=to be visible, to come to mind, M. *tōṇṇuka*
karu, *kaṇru*=calf, M. *kaṇnu*. Te. *kandu*. Tu. *kanji*

Tam. *paṇri*=pig, M. *paṇni*, Te. *pandi*, Tu. *panji*

kiru=sign of the present, *kiṇru* > M. *kunnu* (cf. T. *sey*
kiṇru, M. *sey kunnu*)

(*kurū*=small) *kunru*=a small hill > M. *kunnu*, Te. *koṇḍa*
Tu. *kunju*

Prothesis

Prothesis is development of a vowel (not etymologically connected) at the beginning of a word. This phenomenon is observed more frequently in Tamil than in other languages. Since *r* and *l* cannot occur as initial sounds in that language, whenever a word with an initial *r* or *l* is borrowed from other languages it develops a prothetic *i*, *u* or *a*. Though this principle is not particularly observed in Telugu and Kanarese, from the very limited number of words with an initial *r* and *l* occurring in those languages, we can see that they also follow the same Dravidian principle in spirit. Most of the words with initial *r* or *l*, seem to be later developments in these languages from roots or words originally beginning with a vowel through Metathesis. For example—

Tam. *iraṇḍu* Tel. *reṇḍu*

īra=night *rēyi* Tamil itself has *rāvi* (colloq.)

„ *ural* Tel. *rōlu*

„ *alavu* *lāvu*

„ *īlam* *lēta*

„ *īrekkaḱai* *rekka*=wing, etc., etc.

But it is mostly in borrowed words that we see the development of the prothetic vowels.

Skt. <i>rājan</i>	Tam. <i>irāyan</i> , K. <i>arasan</i> , Te. <i>rēḍu</i>
Skt. <i>lōkam</i>	Tam. <i>ulugam</i> , <i>ulagam</i>
Skt. <i>ratna</i>	T. <i>aratanam</i>
Skt. <i>rakta</i>	T. <i>arattam</i>
Skt. <i>rava</i>	T. <i>aravam</i>
Eng. <i>station</i>	T. <i>istēsan</i>
Eng. <i>school</i>	T. <i>iskūl</i> , Te. <i>iskūlu</i> etc.
Eng. <i>screw</i>	T. <i>isukkōl</i>
Per. <i>rūmal</i>	T. <i>urumāl</i>

Anaptyxis

Sometimes a vowel is inserted between two conjunct consonants, one of which is generally a stop and the other a nasal or a liquid. A consonant also may sometimes develop as a help to pronunciation. In Dravidian languages, conjunct consonants are generally avoided. When words with conjunct consonants are borrowed from other languages like Sanskrit, a vowel is generally inserted to help the pronunciation. This phenomenon is called anaptyxis.

Skt. *dārḍhya*=strength > Te. *dāruḍhyamu*

Skt. *kainkarya* > Te. *kainkariyam*=service

Skt. *ratna* > Tam. *aratanam*

Skt. *prithvi*=Te. *prudhivi*, Pkt. *puḍavi* > Te. *puḍami*

Skt. *sāmbirāṇi* > Tam. *cāmbirāṇi*

This occurs in certain Dravidian words also.

K. *tolṭu* > *toluttu*=a male or female servant

K. *paḷke* > *paḍukkai*, Te. *padaka*=bed (> *pakka*, by assimilation again)

K. *piḷke* > Tam. *piḷukkai*, Te. *piḍuka*, *piḍaka*=dung cake

Tam. K. *eydu*=to reach, pursue > Te. *eyidu*

Te. *ceydi*=action > *ceyidi*

ceydamu > *ceyidamu*

Tam. *kālvāy*=channel > Te. *kāluva*

ceyvu > *ceyuvu*

Te. *kūrpu* > *kūrupu*

kūrmi > *kūrimi*=love

tolkāru > *tolakari*=rainy season
kāyvu > *kāyuvu*=Tam. hatred, Te. love
 Tam. *nālku*=four > *nālugu*

Sometimes a nasal is introduced for the sake of euphony before a consonant. When *n* comes before an *r*, *d* is also inserted after it to help the pronunciation.

Tel. *aḍagu* > Tam. *adangu*
 Tam. *toṭakku* (Trans.) > *toṭanku*=to begin cf. M. *toṭannuka*,
 Te. K. *toḍagu*, *toḍangu*
 Tam. *pagu*=to divide > *pangu* (N)=a portion, Te. *pancu*=
 to divide
 Tam. *kāy*, Tel. *kāgu*=to be heated > *kangai*=heat, Te. *kāngu*
 =to be heated, *kāncu*=to heat
 Tam. *ir*=two, *iraḍu* (Kan. *eraḍu*) > *iraṇḍu*=Te. *reṇḍu*
 Tam. *or*=one > *onṛu*, *ondru*; Te. *onḍu*; M. *onnu*
 Tam. *mūr*=three > *mūṇṛu* > *mundru*; Tel. *mūṇḍu*; M. *mūnnu*
 Kan. *tōṛ*=to be visible, to come to mind, Tam. *tonṛū*, *tōṇḍradu*
 Te. *tōncu* > *tōcu*
 Tam. *kuṛu*=small, short, > *kuṇṛu*=hill, Tel. *koṇḍa*
 Tam. *kiṛu* (sign of the present tense) > *kiṇṛu* > *kiṇḍru*
 Tam. *kaṛu*=calf > *kaṇṛu* > *kandru*, later *kaṇṇu*, Te. *kandu*

As a help to pronunciation words ending in *ṇ* develop 'r' having the same place of production.

Tam. *avan* > Te. *avanṇu* > *vāṇṇu* > *vāṇḍu*
 Tam. *magan* > Te. *maganṇu* > *magaṇḍu* > *magaḍu*
 „ *tiṇ*=to eat (N) *tiṇri*=food, Te. K. *tiṇḍi*=eatables, food

Harmonic sequence of vowels

This is a law of attraction of vowels, by which a vowel in one syllable of a word attracts the vowels of the other syllables of the same word and makes it agree with it.

Tam. *edir*=opposite Te. *eduru*
 Te. *tanivu* > *tanivi*
katti+ku > *kattiki*
kaliki+lu > *kalukulu*
piḍikili+lu=*piḍikilulu*—*piḍikiḷḷu*

tommidi+lu=tommudulu

pandiri+lu=pandirulu > pandiḷḷu

tammuni+nu=tammunini

tolikāru > (tolikari) > tolakari=rainy season

kalugu+incu=kalgincu > kaligincu

erugu=to know (caus.) *erugu+incu=erugincu > erigincu* ;

erugudunu=I know

Tam. *eli+kaḷ=eligaḷ*, Te. *elikalu > elakalu* (pl); *elika* and *elaka*, (sing).

Tam. *niḷ*=to stand, *niḷucu* (V) (P.P.) *niḷici* (N) *niḷava*

GRANTHA SAMSKARAMU
(EDITING OF ANCIENT WORKS)

By

SRIPADA LAKSHMIPATHI SASTRI

An attempt is made by the writer of the following pages to explain the difficulties, an editor has to face in trying to restore the original text of a work, with apt illustration from *Kumara Sambhava* which is being edited by the Department.

గ్రంథసంస్కరణము

By

S. LAKSHMIPATHI SASTRI

సంస్కరణ మనఁగా సవరించుట లేక దిద్దుట. ప్రాచీన గ్రంథములను ముద్రించునప్పుడు సంస్కరణము కొంత జరుగుచున్నది. గ్రంథమందుఁ గవి రచించిన ట్లుండసీయక దిద్దుట యేల? దానివలనఁ గవిరచన యెట్టిదో తెలియదే. ఉన్నది యున్నట్లుండసీయక దిద్దుటచేత సంస్కరణ కవిత్వముదానిలో బ్రవేశించునే' యనుభావము కొందఱకుఁగలుగును. నిజమే. కవివాసినదో కవివ్రాయించి చూచినదో దొరకినపుడు అది యెట్లున్న నట్లే ముద్రించుట యుక్తమే కొన్నిశతాబ్దములకుఁ బూర్వము రచించినగ్రంథములకుఁదాటియాకులమీఁదఁ బ్రతులు వ్రాయఁగా, ఆపుత్రికలు మాతృకలుగాఁ గొన్ని తరములు గడచినతర్వాత వ్రాసినగ్రంథములు మనకు లభించినవి. మనకు లభించిన గ్రంథములలో భారతము ప్రాచీనతమును, అంతకు ముంగున్న కొన్ని శిలాశాసనములును గొన్ని తామ్రశాసనములును లభించెను; గాని కావ్యపురాణాది గ్రంథములు లభింపలేదు. నన్నయోదులు రచించిన గ్రంథములమూలములు లభింపలేదు. లభింపవు. నన్నాఱు, వీనూఱుసంవత్సరములకంటెఁ బ్రాచీనకాలమున వ్రాసిన తాటియాకుల గ్రంథ మేదియు లభింపలే దందురు. తాటియాకు శిథిలస్వభావముగలది. దానిపై ని బయలుదేఱు రామబాణములను పురుగులు దానిని ధ్వంసముచేయుటకు రామబాణములవలె నమోఘములే. వానిని దులుపువారైన లేనిచోఆకులు శీఘ్రకాలముననేనశించుచుగదా. ఈ బాధ పరిహరించుటకై కొందఱు తమ గ్రంథములను రాగిరేకుల మీఁదఁజెక్కించిరి. అట్టివానిలో లభించినవితాళ్ల పాకవారిగ్రంథములు. తిరుపతిదేవస్థానమున నున్నవి. వానినిబట్టియే యిటీవలఁదాళ్ల పాకవారి గ్రంథములు ముద్రింపఁబడినవి. అతభాగ్య మన్ని గ్రంథములకునుబట్టియుండదు. ఒకవేళనంతభాగ్యము పట్టినను, ఇతరదేశపురాజుల యుపద్రవములు సంభవించినపుడు తాత్కాలికబాధలచే నట్టి రాగిరేకులు పెద్దకాఁగులక్రింద మాత్రముండును. మతద్వేషమునఁ దాటియాకుల

గ్రంథములు కాల్చివేయఁబడియుండును. పోయినవి పోఁగా మిగిలిన కొన్ని గ్రంథములకుఁ గొన్నితాటియాకులప్రతులు మనకు లభించినవి. భారతాది గ్రంథములు దేశమున నలువైపులను వ్యాపించినవి. అవి సంపాదించి సరిచూడఁగా వానిలోఁ గొన్నిచోట్లఁ గొన్నిభేదములు కనఁబడుచున్నవి. దానికిఁ గారణ మేమయి యుండును? ఊహితము-ఆ యాప్రాంతములవారు వారికి లభించిన ప్రతులనుబట్టి వ్రాయునపుడు, వ్రాతగాండ్రు భాషాపాండిత్యము గలవారైనచో వారివారి సంస్కారము ననుసరించి తమకుఁ దప్ప లని తోచినవానిని, తత్కాలమునఁ దమకు స్ఫురింపని వానిని దమకుఁ దోచినరీతిని దిద్ది వ్రాసియుండును. వ్రాయువారు కేవల మక్షరజ్ఞానముగలవారైనచో నర్థసందర్భాది విచారణాశూన్యముగా వ్రాయు వారు. కలఁతగొట్టు పాండిత్యమువారు తమకుఁ దోచినట్లు తమకాలపు భాషారీతిని దిద్దివేసిరి. ఉక్తలేఖనయోగము - ఒకరు చెప్పఁగా మఱొకరు వ్రాయుయోగము-పట్టినదా చెప్పినవారు పలికిన పలుకులలో వ్రాయువారికి వినఁబడినట్లు వ్రాయవలసినదే. విన్నది నోటిలో గొణఁగుకొనుచు వ్రాయువారుండురు. వారు నోటిలో ననుకొనున దొకటి వ్రాయునది మఱొకటి యగుట సంభవించును. దాననెన్నో యక్షరదోషములు ప్రవేశించును. ఇట్టి కారణములవలన మనగ్రంథములలోఁ గొన్ని, వానిలోను భారతాదులు, తాళ పత్రసరితినే ముద్రించితిమాయవి పఠనార్హములేకావు. అవికవి ప్రయోగములకెంతదూరమైనవో చెప్పవలవికాదు. ఏ ప్రాంతములవా రాప్రాంతములందు లభించినప్రతుల పాఠములనుబట్టి లక్ష్యములు గ్రహించి లక్షణములను రచించిరి. కొన్నిశతాబ్దాలకుఁ బూర్వము రచించిన లక్షణ గ్రంథములలో నుదాహరించిన భాగములలో భేదము లున్నవి. వివాదములుపెరిగినవి. చివర కప్పకవి యిట్లు చెప్పినాఁడు. ¹

“ఉ. నన్నయ ముఖ్య సత్కవిజనాంబుల కావ్యములందు లేకకుల గొన్నియుఁ బాఠకాధములు గొన్నియుఁ బోకడఁబెట్టఁదక్కువై

యున్నాడఁగాంచి జానుపగు లోడక దిద్దిన తప్పుఁద్రోవ తె
ల్ల న్నిజమంచుఁ గైకొనిన లక్షణవేత్తలు సమ్మతించుతే.

వ. అది యెట్లనిన సులక్షణపారమునందు లింగముగుంట తిమ్మన
వ్రాసిన యప్రశస్తంబులగు లక్ష్యంబులగు నాశ్చర్యముకొంది బహుపుస్త
కంబులు నిరీక్షించి వానినెల్లను బ్రక్షిప్తములుగా నెఱింగినవాడనై
లక్షణ వంతంబులగు పురాతన కవిప్రోక్షంబులు వివరించెద”.

పదునేడవ శతాబ్దమునాటికే లేఖకులు పాఠకాధములు భారతము
లోనివి కొన్ని పోకడఁబెట్టఁగా జానపదులు దిద్దిన తప్పుఁద్రోవలున్నవనియు,
అనేక పుస్తకములను చూచి వానిని ప్రక్షిప్తములుగా నెఱింగి సులక్షణ
నైన ప్రాచీన కవిరచనలు అప్పకవి కొన్ని యిచ్చెననియు స్పష్టము.
అట్లు చెప్పినయప్పకవి యిచ్చిన యదాహరణములలోఁ గొన్ని నన్నయ
పద్యములు పరిశోధింపఁగా నన్నయ్య నియమములకు వ్యతిరేకముగాఁ గన
బడుచున్నవి. ఈ విషయము వివరముగా “ఆంధ్రభారతపాఠనిర్ణయపద్ధతి”
అనువాగ్ధసమున సోదాహరణముగాఁ జూపితిమి.

పై రీతిని లేఖక పాఠకమూలమునబడిన తప్పులను దిద్దుటయే సంస్కరణము. మనకుఁ దప్పు లని తోచినవి తప్పులో ఒప్పులో నిర్ణయించుటకు ఆ
కవిగ్రంథమును, తత్కాలమునను తత్పూర్వాపరప్రాంతములను రచింపఁబడిన
గ్రంథములను సవిమర్శముగాఁ బఠించి అప్పటి ఛందోవ్యాకరణాది నియమ
ములను పరిష్కరించుకొని తన్మూలమునఁ గవిప్రయుక్తమేదియో, ప్రక్షిప్త
మేదియో గ్రహింపవలయును. అప్పుడుఁగూడఁ దేలని స్థలము లుండును.
చాల భాగము నయ మని సంతృప్తి చెందవలసినదే. దేశభాషాగ్రంథ
ములలో నధికముగాను, సంస్కృతాది భాషలలోఁ గొంతవఱకును పాఠ
ములు భిన్నములగుట అన్ని దేశములలోను సహజమే. గ్రీకు, ల్యాటిన్
గ్రంథము లిట్టి దురవస్థలో నున్నప్పుడు భాషా సంస్కర్తలు వానిస్వరూప
మును పలుప్రతులతో సరిచూచి యొకమార్గమున ముద్రించి ప్రకటించిరట.

మనతెనుఁగుపుస్తకములు ముద్రితములగుట ప్రారంభమయినతర్వాత తెనుఁగుజిల్లాలలో నప్పుడు జడ్జీయిద్యోగమున నుండిన వారు సుప్రసిద్ధులయిన శ్రీబ్రాహ్మదొరగారు ఆగ్రధమును నేర్చి ఆంధ్రాంగ్లనిఘంటువును రచింపఁదలంచి దానికి సామగ్రి సంపాదించుటకై భారతాది గ్రంథములను పండిత సాహిత్యమునఁ జదివెయందలి పదములను, నర్థములను గ్రహించిరి. అప్పుడు భారతాది గ్రంథముల తాటియాకు ప్రతులు సంపాదించి సరిచూడఁగా నిర్ణయింప వీలులేని రీతి కనబడినది. అప్పుడతఁడు పూర్వము గ్రీకు, ల్యాటిన్ గ్రంథములను సంస్కరించినవారి మార్గములను నవలంబించి కొన్ని ప్రతులనుబట్టి ప్రతిపద్యమునను గల పాఠభేదములు ఎత్తి వ్రాయించి పండితాభిప్రాయములను గ్రహించి తుదికిఁ దనబుద్ధికిఁ దోచిన నిర్ణయ ప్రకారము నిర్ణయించెను. అతఁడట్లు నిర్ణయించి గ్రహించి వ్రాసిన పీఠకాశితములప్రతులు ప్రాఖ్యలిఖిత పుస్తక భాండాగారమున నిప్పటికి నున్నవి. ఒకమాటు భాండాగార సంఘమువారు భారతాదులు అచ్చపడినవిగాన ఈ వ్రాత ప్రతులు భాండాగారమునుండి తీసి వేసి మరొకచోట నుంచఁగూడదా యని యాయననే యడిగినారట ! అట్లుచేయ వీలుపడదనియు, పాఠ భేదములను సరిచూచుట కివి యావశ్యకము లగుననియు గట్టి పట్టుపట్టి యవి యచ్చటనే యుండునట్లేర్పాటు గావించెనట ! ఆయన ధర్మమా అని అవి నిలిచియున్నవి.

మనదేశమునఁ దర్వాత ముద్రణము నొందిన గ్రంథములకుఁ జాల భాగ మవియే యాధారము. ఇటీవల మరికొన్ని ప్రతులు ఆంధ్ర సాహిత్య పరిషత్తు మొదలగు సంస్థలవారును, ఇతరులును సంపాదించినవి కలవు. వానిని ముద్రిత గ్రంథములతో సరిచూడఁగా నెన్నో వ్యత్యాసములు గనఁబడినవి. భారతపాఠ నిర్ణయపద్ధతిని స్పష్టపఱచుచు మున్నే మా యభిప్రాయమును ప్రకటించితిమి.

పరిశీలింపఁగా కవికాలమునుండి మనకు లభించిన ప్రతిపఱకు పాఠక లేఖక దోషమువలన దొరలిన తప్పులను సవరించుటయే సంస్కర

ణము. పలుప్రతులు దొరకకున్నను కవి కవితారీతినిబట్టియు సందర్భముచుబట్టియుఁగూడ నిర్ణయింపవచ్చును.

పలు ప్రతులు గల గ్రంథముల విషయ మట్లుండఁగా నొకే ప్రతి దొరకైన దానిలోను సంస్కరింపదగిన విషయము లెన్నో గలవు. నన్ని చోడదేవుని కుమారసంభవమునకు మాతృక ప్రకృతము ఒకటే తంజావూరు సరస్వతిమహల్ పుస్తక భాండాగారమున నున్నది. శ్రీచూనవల్లి రామ కృష్ణకవిగారు ముద్రిపించి ప్రకటించిరి. వారు మరొక చోట నొక ప్రతి లభించినట్లు వ్రాసిరి. ఈ విషయమంతయు “కుమారసంభవ విమర్శమున” జూడనగును. మొత్తముమీఁద మనకు లభ్యమైన దొకటే. కుమారసంభవమును పరిశోధింపఁగాఁ బునస్సంస్కరణార్హమని తోచినది. దాని విషయమున భాషాభిమాను లనేకు లనుకూలాభిప్రాయమును తెలిపిరి. మాతృకతో ముద్రితమును సరిచూడఁగా ననేక స్థలముల సంస్కరింపవలసి వచ్చినది. అది అచిరకాలముననే మద్రాసు విశ్వవిద్యాలయము వారిచేఁ బ్రకటితము గాఁగలదు. సంస్కరింపవలసిన స్థలములు పరశ్చతములుగా నున్నవి. వానిలోఁ జాలభాగము వ్రాతప్రతిని సరిగాఁ బరిశీలించిన యెడలఁ గుమారు నవియే. ఇతరుల కల్పన లక్కఱలేదు. వాఙ్మయ నియమల ననుసరించి పరిశీలింపవలెను. అట్టివి విమర్శమున నిచ్చితిని. నా మిత్రులలో నొక రిటీవల దానిలోని పద్యమొకటి చూపి యందుసమన్వయము కనురలేదండీ. ఎట్లు? చెప్పండి అని యీ క్రింది పద్యమును చూపిరి.

సీ. శిష్యుఁడాత్మనుతు నభిషేకంబుసేయుడు

దిగధీశు లంతన ధిక్కరించి

పను లడ్డ రాఁడ జంభారి బౌనసమున

కనలుండు రాఁడ కృతాంతకుండు

నరమాంసములు దేడ నై ఋతి దలియకు

జలధీశ్వరుండు రాఁడ జలకమార్ప

మలయానిలుండు పువ్వులు దేడ ధనదుండు

తొడవులుగొని రాఁడ మృదుండు రక్ష

వెట్టి రాడయ్యో వీ రెల్ల బట్ట నీకు
మరలి రిది మున్ను సాధ్యమె పరిభవములు
వడి భయార్తులై కూడిన పగలు దమకుఁ
దోడుగని పగ సాధింపదొడరు డరుదె.

సందర్భము — తారకుండు కుమారస్వామితో యుద్ధముసేయ నిశ్చయించినపుడు శుక్రకుండు మరలింప యత్నించుచుఁ జెప్పినమాటలలోని దిది — కుమారుని కభిషేకమైన తర్వాత ఇంద్రాదులు మునుపటివలె నీయెడల భయభక్తులు చూపరు అనుటకై — ఇంద్రుండు పనులు అడుగు టకురాడ అగ్నివంటశాలకు రాడ యముండు సరమాంసములు తీసికొని రాడ నిమ్మి తలియకు (ఇక్కడ క్రియాపదము పోయినది) ఈశానుండు రక్షపెట్టిరాడ అని ఉన్నదాని భావము.

ఇందు నైఋతి తలియకు అనుచోట సమన్వయము లేదని వారడు గఁగా వ్రాతప్రతి ననుసరించిన నా ప్రతిచూచితిని. “సర మాంసములు దేడ; నిరుతి దలియ దలియకురాడ జలధీశ్వరుండు.” అని వ్రాత ప్రతి నక లున్నది. అందులో పద్యము పొడుగైనది. ఒక ‘తలియ’ అనావశ్యకమైనది “సరమాంసములు దేడనిరుతి దలియకురాడ” అని తేలినది. ఛందస్సు ప్రకార మొకమాత్ర అధికముగాఁగా తలియ అను పదమునకు కవి తల్య అని యుపయోగించు నని యూహించి “సరమాంసములు దేడ నిరుతి దల్యకురాడ” అని సంస్కరించితిని. కురియు అనుటకు కుర్య అను రూపాంతరమున్నట్లు తమిళ్ పదమగు (తల్లిగై) తలియకు తల్య అను రూపము కవి వేసియుండు నని తోచినది. ఇంక నిరుతి అనుచోట ముద్రి తము ‘నైఋతి’ అని కలదు ఆ దిగధీశ్వరునిపేరు సంస్కృతమున నిర్మతి. దానికి తద్భవము నిరుతి అగును అదికాక దేశివ్రాతలో వ్రుసుడిఉండదు; రి గానో రు గానో వ్రాయఁబడును. ఈవిషయము¹ ఋకారము ఛందో విషయములు అను వ్యాసమునఁ జూడనగును. నిర్మతి అని గ్రహించి

1. See The Annals of University of Madras. vol. iii. part. ii.

నను వట్రసుడి పూర్వాచ్చునకు గురుత్వము నీయును గాన తప్పలేదు. నిరుతి అనియున్నను సరే. ముద్రణమున “నైఋతి” గా గ్రహించి “సరి” లోని నకారమునకు యతి సరిపెట్టుకొనిరి. నందంపూడి శాసనమున “నైర్విత్వతః” “నైర్వత్వతః” అనియు, మఱికొన్ని శాసనములలో నైరుత్వతః అనియు కనబడుచున్నది. నిర్మతికి నైఋతి అనుట కనబడుదు. కాన నైఋతి రూపమునకు నిర్మతి అను నర్థమున సాధుత్వము చింత్యము.

సాధుత్వాసాధుత్వములకేమి? కవి కాప్రయోగమిష్టమేమో యని యాలోచించినను కవి తాను “నిరుతి” అని ప్రయోగించి నట్టితరస్థలములనుబట్టి కనబడుచున్నది. చూడుడు.

“క. ఆయిరువురు బహురాక్షస

మాయావిదు లగు డెఱింగి మార్కొను మని ర

మ్మాయునుచుఁ బంచె నిరుతి ను

పాయజ్ఞ ననేక సమర పరిణతు నజితున్”

వ్రాతలోను, అచ్చులోనుగూడ “నిరుతి” అనియే యున్నది.

దీనితర్వాతి పద్యమున—

“నిరుఋతి వారిమాయలకనిం బ్రతిమాయ లొనర్చి పేర్చునం, గర మొనరింపఁబూని కడుకైపున మార్కొని”అనికలను. వ్రాతలో “నిరుతి వారిమాయలు” అని యున్నది. ఇందొకమాత్ర తక్కువ దానికి నిరుఋతిఅని ఋకారము అచ్చునఁ జేర్పబడియున్నది. సందర్భము చూచినచో ఉన్ అనుసముచ్చయ మావశ్యకము గాన నిరుతియు అనుట యుచితము. దానివెనుక “మార్కొను మని నా, రాయణుడు మచె” అనివ్రాతప్రతిలో నున్నది. సందర్భము చూడఁగా. ఆ యిరువురును బహురాక్షస మాయావిదులగుట యెఱింగి నారాయణుడు నిరుతిని మార్కొను మని పంచెను. ఆ నిరుతియు వారిమాయల కనిలోఁ బ్రతిమాయలు ఒనర్చినాడు అని భావము. ముద్రితమందున్న “రమ్మా

యనుచు' అను పాఠమున కర్తృకదము పోయినది. పయి రెండుచోట్లను నిరుతి అనియే కలదుగదా. దానితర్వాతి వచనమున 'నిరుతి కోపాగ్నికి' అని యున్నది. ద్వాదశాశ్వాసమున “సురబలము లనురపుత్రులు, నిరుతికివెన్నిచ్చి రెదిరి నిల్వక భీతిన్” అనికలదు ఇందుప్రాసస్థానమున“నిరుతి' అనియే కలదు. “నరమాంసములు దేడ నిరుతి దల్యకురాడ” అను సంస్కరణమున యముడు నరమాంసములు తీసికొని రానేరాడు. నిరుతి తల్యకు పల్లెరమునకు (భోజనపాత్రకు) అనగా భోజనపాత్ర తెచ్చుటకు రానేరాడు అని భావము సరిపోవుచున్నది. ఇదే కవిసమ్మతము.

దానితర్వాత ఈశానుడు రక్ష పెట్టరాడ. విభూతితో మొగమునఁ బట్టుపెట్టుటను రక్ష అందురు. తారకునకే దోషములును తగులకుండుటకై రక్షబొట్టు పెట్టుట శివుని నియోగము. దాని కతఁడు రాఁడని కవిభావము. రక్షపెట్టి రాఁడు అనుట తప్పు రక్షపెట్ట రాఁడన్న వ్రాతపాఠమే సరియైనది.

మరొకరు వచ్చి నన్నిచోడుడు నీలగిరిని ముమ్మాటు స్మరించి నాడు గుర్తించితిరా? అందులో ఒకదానిలో సమన్వయము సందేహముగా ఉన్నది. శివునికొండను నల్లనిదిగాఁ గొంతకాలము వర్ణించెడి వారా? అనుచు పద్యము తీసిచూపిరి. పద్య మిది.

సీ. వినువీధినడయాడి బిసినికొంగింటిలో

నిలఁ దావగొనియున్న వెలుంగుతేడో

లక్షణాబ్ధి వెలడుమై చవుడువో యియ్యో

రాడంగిఁజొచ్చినయమృతకరుడో

ముదిమిపో నిండుల యుదకంబు సేమించి

యెలఁబ్రాయమైయున్న నలువయొక్కో

తానీలగిరిమీద మేనెత్తు నని తమ్మి

విమలపె నెనసిన గిరిశుడొక్కో

యజ్ఞనిలయమైన యమృతో నఃమిలిః
దగిలియున్న తస్మదాల్పహృత్కౌ-
యనుచు నుత్తరోత్తరైశ్వర్యఙ్గుబాలు
గారవించి చూచె నారమండు.

“ముఖ్యపాఠభేదము” అని ముద్రిత గ్రంథముచివర చేర్చినవానిలో
“నెడయాడివివికా లిచ్చలో” అని వారే పాఠభేదముచూపిరి. సాదృశ్య
ముతో, తాత్పర్యము చూతము.

పట్కృత్తికలు తమ గర్భపిండములను పద్మపండుబుర నుండి
పోగా “అవి షక్త్యనునకు” వచ్చి బాలుడై వెలుగుచుండె. నారమండు
బాలుని జూచె. ఇది బాలుని వర్ణన. మొట్ట మొదటి పాదమునఁగూడ జిన్న
వివాదగ్రస్త విషయమున్నది. సూర్యఁడాకాశమన నెడయాడి విసిరి
కొఁగిటిలో భూమిమీఁదనిసించినసూర్యుఁడొక్కొ అనిఉన్న దానిభావము.
దీనిన్రాత్రలో “విను వీధిఁడయాడి వివి తానిచ్చలో” అనియున్నది. ఆకా
శఁధిని నెడయాడి విసుప్రజెంది భూమిమీఁద నిచ్చలో నున్న సూర్యుఁ
డొక్కొ అని భావము. “వినువీధి నెడయాడి వివి తా నిచ్చలో” అని
సవరించితిని. సూర్యుఁడుఉన్నచోటు వినుచుట కక్కడ దోషము చూప
వలెనుగాన విసుప్రను చూపుటలో స్వార్థ్యమున్నది. ఇతర పాదము
లలోఁగూడఁ బ్రకరముము అట్లేయున్నది.

ఉప్పు సముద్రమునుండి పైకివచ్చినపుడు ఒడలికంటిన చవుడు
వోవ, తియ్యనీరు స్నానముచేయుటకు వచ్చినచంద్రుఁడా అనునట్లున్నాఁడు.
బాలుఁడు ముసలితనము పోవుట కిందున్న నీరుసేవించి యెలఁబాయమై
యున్నబ్రహ్మయొక్కొ, అని యుత్తేషు.

తాను నీలగిరిమీఁద మేనెత్తని తమ్మిహులమీఁద ఎనఁసెనిపుడొ
యని ముద్రితమునకు అర్థ మగుచున్నది. (ఆతఁడు తెల్లకొండ మీఁదమే
నెత్తెనని ప్రసిద్ధి.) అందులకై తామరలపూల మీఁదనున్నాఁడో అనుట

సరిగాలేదని వ్రాతప్రతి పాఠముచూడగా “తానిల గిరిమీద మే నెత్తు” నని అని యన్నది. “తా నిల గిరిమీద మే నొత్తు” అని యుండదగు. గిరిశుడనగా కొండమీదబరుండువాడని వ్యుత్పత్తి — ఇదిభావగర్భితము గిరిమీద కొండమీద పరున్నచో మేను ఒడలు ఒత్తునునొక్క-లుపడును అని ఆ కొండవిడిచి మెత్తని తన్ని పూలమీద బరుండు శీవుడా అని కవిభావము, వ్రాతప్రతిలో నీల, నిల అను వ్రాతలకు నిల అనియే యుడును. సందర్భము ననుసరించి మనము గ్రహింపవలయును. అది సంస్కరణమునఁ జూడవలసిన వానిలో నొకటి. ఇది నీలగిరి కామ నల్లకొండకాదంటిని. వారు వేటువోట్ల నున్న నీలగిరి నీలనగ శబ్దములు చూపిరి. అక్కడ నల్లకొండ అనియే యర్థము. వారును సరే యనిరి.

సంస్కరించువారి దృష్టినిబట్టి కొన్నిమార్పులు వచ్చును చూడండి ఇది ఛందస్సులోని ప్రాసవిషయము.

నణలకుఁ బ్రాసమైత్రిగలదని కొందఱు, లే దని కొందఱు అందురు. త్రిణయన, మొదలగుచోట్ల అనఁగా రేఫషకారములసాయోగమువలన నకారముఁగకారముగా మారినచోట్ల నున్న ణకారమునకును నణల కును ప్రాసమైత్రి యని యొకదారి. కొందఱా నియమము పాటింపక నణలకు ప్రాస ముపయోగించిరి. ఇదిప్రాసవిరోధములను వ్యాసమున గననగు. మన కవి గ్రంథమున న, ణప్రాసముగలచోట్లున్నవి.

I క॥ వేణుజమాక్తికములు దొడి

గాణల కింపెసఁగ నెఱుఁగున్నెలుప్రీతిక

వాణీధరుఁ బాడిరి గీ

ర్వాణాధిపభోగి భువనవంద్య ననింద్యుఁ.

వ్రాతప్రతిలో రెండవపాద మిట్లున్నది “ఏనుల కింపెసఁగ నెఱుఁగ వెలయులు ప్రీతిక”. నణలప్రాసము పరిహరించుటకుఁ గాఁబోలు సంస్కర్తలు పాద మంతయు సవరించిరి. లేకున్న యతి కూడఁ బోవును.

II “ఘోరకాంతార సుహారకారణమగు
కాల్పిచ్చునకు నెంతగడ్డిపఱక.”

అని ముద్రితము. వ్రాతప్రతిలో ‘వనవహ్ని కెచ్చట ద్రిణకణంబు’
అనియున్నది. వసత్పూణ శబ్దములలో న నాప్రాసము గలదుగాన దళమం
తము మార్పునొందినది. ఇది ముఖ్యపాఠభేదముల లోఁ జేరినది.

III “బాలపల్లవములు వ్రేలుకెంజడలుగాఁ
బెనఁగు తీగలు దొడ్డఫణులుగాఁగ ”

IV “లో, నంగలమంగఁ దారకగణ స్ఫురితవ్యతి”

V శ్రయా, ర్ణవగంభీరు నుదారుక్షీరుఁ బరమానుదాత్మ్య”

ఇవిమాత్రము ముద్రణమున మాత్రలేకు. దీనినిబట్టి నాప్రాస
ము వన కవి యుపయోగించువాఁడే యనుటకు సందేహము లేకుగాన
పైవానిలో నాప్రాసయుక్తపాఠములు కవి వనవచ్చునుగదా.

ఇంకొక రకము చూపి యాపివేసెదను.

భాషాపరిశోధకు లొకరువచ్చి నన్నిచోడఁడు నన్నయవలెనే
“అందొలు ” అని యుపయోగించెను చూచితీరా అనియీక్రింది పద్యము
చూపిరి.

“క. అఱకొనకకొన్నవృత్తులఁ,

జెఱుగలర్థములు నశ్వసంధురములుగ్ర

మ్మఱునిచ్చి మాకుడన యం,

దొలుసెఱలను నిచ్చి మనుట దొఱవను తనకున్.”

తనయందొలు అనఁగా తనవారందఱును అనియా? అట్టి ప్రయోగ
ము విసలేదు. ఇది విచార్యమే అంటిని. అదే యతనిప్రాచీనతను దెలుపు
నన్నారు వారు. అప్పుడు నావ్రాతపుస్తకము తెప్పించి చూడఁగా
ఇట్లున్నది.

“తనయూ, దురుశరలు నిచ్చినునుట యట వను తనకున్”

“తనయూ, దుఱు సెరలనునిచ్చి మనుటయుటవనుతనకున్”

అనిపఱించినచో ఛందోభంగములేదు. ఇంక తాత్పర్యమేమి?

ఈమారస్వామి తారకుచకుఁ బాపబోవు దూతతోఁ జెప్పినవాక్యమిది. తాను మునుపు పుచ్చుకొన్ననృత్తులను చెఱులును అర్థములు అశ్వగజములు తిరిగియిచ్చి (తనయంకు) తనయొద్ద నున్న గొప్పచెఱులను మారు ఇచ్చినునుట తనకు తగినపని యని చెప్పుము అని భావము. ఇంకు ప్రాసస్థానమునఁగల ఉఱు అనఁగా ఉఱువు, ఆధికమైన అని అర్థము. ఉఱువు తగినది అను నర్థమున ననేకప్రయోగములు కలవు. ముద్రి తమునున్న పాఠములో అన్వయము లేకున్నను “అదొఱు” ఉద్ఘాతని యొచి యతిరక్షణార్థము “దొఱవను” అని యతిలో ప్రవేశపట్టిరి. ఈ ముద్రణముననున్న పాఠములు ముద్రణకాలమునఁ బడినచో లేక దాని మాతృకయనఁబడు దానిలో నున్నచోలేయదు. ఏవైనను పునస్సంస్కారములగును.

ప్రాతప్రతిభోను, అచ్చు ప్రతిభోను నొకే విధముగా నున్నను మీరు మరొక విధముగా దిద్దినవి గలవా? అనికొండటకుగ నట్టివి లేకపోలేదు అక్షరదోషములు పెక్కులున్నవి. భావము భేదించినవి క్రమమును బట్టి దిద్దినవి తక్కువ యుంటిని. వానిలో నొండురెండు విసవలఁతు మనఁగాఁగొన్ని చూపితిని. రెండవ పద్యమునఁ “భోగభోగి” “మకుటాదిభాతి” అనిఉన్నది. అన్ని పాదములలోను కవిప్రయోగించిన రీతినిబట్టిభోగిభోగి, టాతిభాతిఅని సవరించితిని. అవి దిద్దినట్లు సూచించి ప్రాత ముద్రణములు ‘భోగ, టాది’ అని స్పష్టపఱచితిని. మఱొకటి చూతము.

“తమకు వియోగ వేశఁ బరితాపముగా మరుఁ డలగనేయుబా
ణము అని ముట్టిపట్టి మృదునారులు పువ్వలుగోయుచో మద
భ్రమరము లంగజాధిపతి పంచినదండులహోలె వచ్చి సు
భోమమున మూవె దదవ్వనము పంకరుహసవగంధలుబులై”

ఇందు అభిలు వనమున మూగినవని పయి పాఠమునకు అర్థము. అభిలు పంకరుహాసనగంధలుబుబగుటకు అక్కడఁ బంకరుహములేవి? ప్రకృతవర్ణనకు సబంధమేమి? అని తోచి “తద్వదన పంకరుహాసనగంధ” అని ఆ స్త్రీలవదనములను పంకరుహము లనుట కవిభావమని యెంచి “తద్వదన” అని సవరించితిని. “తద్వదనము అనివ్రాతముద్రణము” అనిక్రింద గుర్తించితిని.

“ఆయవసనీరుహోద్ధతలతాంత వినిర్గతసారభప్రవా
హము ¹ తి సాంద్రమై ² లలితమై మొగిబిచ్చినదాయబోవయ
బాయనురాక చుట్టిచుధుప్రజమాలిక ³ లుండియొప్పైఁ బు
ష్పాయుధ ⁴ శాల ⁵ చుట్టు మరుఁడాయన వప్రముపెట్టినట్టిదై.”

ఈ పుటక్రిందిభాగమునఁ జూపినరీతిని గుర్తింపఁబడినది. పైవాని కేమి? మీకేఅర్థముకావచ్చును. ఆయతి అనకపోయినచోఁ గర్తలేదు. ఆ మధుపముల మాలిక మరుఁడు పుష్పాయుధశాలచుట్టు ఆయనవప్రము పెట్టినట్లున్నది. అని కవిభావము అనితోచినది. “కాలంజుట్టుకాదు. ఇట్టివి కొన్నిగలవు. చక్రబంధమున వ్రాతలోను, అచ్చులోనుగూడ దప్పలుండుటచేత అర్థము, బంధముగూడఁజెడిసవి. అది విమర్శమున బంధ ముతో సహిత మున్నది. అదిచూడఁడంటిని.

వ్రాతలోను, అచ్చులోనుగూడ నొకేవిధముగా నున్నను అర్థము గాని సందర్భముగాని లేనిచో కవిభావము నూహించి దానినిబట్టి సవరించి వ్రాతలోను, ముద్రణములోను నున్నది యున్నట్లు క్రిందిభాగమునఁ జూపఁ బడును.

“కామియలులేక లోకులఁ

గామునికె ట్లగు మనోవికారులఁజేయన్

1. వ్రాత, ముద్రత. యత 2. ఫలిత ముద్రత. 3. నుండెనొప్పివు. 4. ధకాల వ్రాత ధుకాల, ముద్రణ. 5. కాలంజుట్టు వ్రాత, ముద్రణ.

గామవికారములేకయుఁ

గామినులకు జనుల నెట్లు గనిపింప నగున్.

వ. అని కాముక కామినీజనులు లిత రేతరాశ్రయంబులకా భావించు చుండె నంత ”

సందర్భము—

“శంభుదెసనోనుల్కౌ మనోజం డెదన్. ఇట్లున్న పరమేశ్వరు శాంతరూపంబు దనకుం గూరరూపంబైనఁగని వనిం జొర నుల్కి వశ్యేభంబున కోజవిడి నడ్డంబు సేర్చి చొచ్చెంచు హస్తీకతోత్తముండునుంబోలె మకుండు గారిరాకయ వార్చుచునుండె నంత నిశ్శబ్దము కన్నెఱింగి రతిమతి నింపి తలంచు”.

పార్వతి నెరుట నుంచినఁగాని యీశ్వరుఁకుఁ గామవికారము మరుఁడుగలిగింప లేకపోయె. ఆ జూడదెలిసి రతి యే మని అనుకొన్నది అనఁగాకాముక కామినీజనులు అన్యోన్యశ్రయములు కామినులులేనిచోఁ గాముఁడైనను లోకులకు (పురుషులకు) కామవికారము గలిగింపలేడు కాముకులు లేనియెడల కామినులు పురుషులును వలచునట్లు చేయుటెట్లు? వారుపరస్పరము వికారములు గలుగుటకు కారకులు. అని కవిభావము. పయిపద్యమునఁ “ గామవికారములేకయు ” అన్నది పొసఁగదు. కామ వికారము గలుగుటకుఁ గారణమేకదా కవి చెప్పఁదలంచినది. ‘కాము కనికరములేకయు’ అని కవిచెప్పియుండును. కాముకసమూహము అనిన సరిపడుదు. ఇంక “ కనిపింపనగున్ ” అనుచోట కనుబడునట్లు చేయి అనునర్థము. “వలచునట్లుచేయు” అనుట యుచితము వలచుపర్యాయ ముగా కలుచు, కలుపు తఱచుగా ఈ కవి యుపయోగించెనుగానఁ “కలి పింపనగున్” అనుట అర్థము. అప్పుడు కామినులకు అననది కామిను లను అనఁదగు. “ కాముకనికరములేకయుఁ గామినులను జనుల నెట్లు గనిపింప నగున్ ” అని సంసరించుట యుచితమని తోచినది. పుటక్రింది భాగమున వ్రాత, ముద్రితములలో “కామవికార,.....లకు—గనిపి”

అని చూపబడును. ఇట్లు దిగ్దకున్నచో నది కవిభావమునకు భిన్నమగును. బుద్ధిసుతులెవరైన వేఱువిధముగా ఆలోచించుట కవకాశము గలుగునేమో యని మూల ముద్రితములు నీచుబడినవి. ఆరోస్థి అంత్రో ఆపిలిమి.

ఇప్పటికే శిథిలములయిపోయిన తాటియాగుల పుస్తకము లింక ముండు ముక్కముక్కలయి కొన్నిచోట్లను పురుగులు కొట్టివేయుటచే పిండి అయి పొడిరాలి యక్షరమేదో తెలియనిస్థితియు, కొన్ని యెడలను పోయి మూలము లేకుండునట్టి స్థితియువచ్చును. కొందఱుచేసినట్లు స్వతంత్రముగా సంస్కరించి అదివారు సంస్కరించిందో వ్రాతలో నున్నదో తెలుపకుండగా ముద్రించినదో నిజము తెలియదుగదా. మూలమున నున్నది యున్నట్లు తెలుపుచు ఆవశ్యకమగు సంస్కరణములతో గ్రంథములు సంస్కరించుట యావశ్యకము. అట్టి సంస్కరణ మనేక ప్రాచీన గ్రంథముల కావశ్య ముచుట నివ్వరాదము. అప్పుడు పదపదార్థ నిర్ణయమును భాషాచరిత్ర నిర్ణయమును చేయవలగును. సంస్కరణము లేని నాడు లభ్యమగు వ్రాతప్రతుల పాఠము లున్న త ప్రలాపములవలె నుండు నని తాళపత్ర గ్రంథ పఠనముచేసినవారొప్పుక తప్పదు. ఇది తెలుగుననే కాదు. తమిళ్ కన్నడ సంస్కృత భాషలలోను గలదు. కావున ప్రాచీన గ్రంథసంస్కరణ మావశ్యకము.



TURNING POINTS OF KANNADA LITERATURE

By

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“Old order changeth yielding place to new” has been the experience in every walk of human activities and Kannada Literature is no exception to it. Herein an attempt has been made to show briefly how the flow of the current of Kannada Literature, beginning from an inexplorable dim source, continued its course, and took various natural ‘turns,’ at different stages, thereby adjusting itself to the changing environments and reflecting the religious, social and political tendencies.

Dim beginnings

Though references to the Kannada country and its people have been made quite early,¹ long before the dawn of the Christian era, we have not been fortunate, in getting any literary work in Kannada belonging to that dark period of history. However we meet with a few Kannada inscriptions from about 450 A.D.² whence a dim vision of Kannada Literature could be had till about the 9th century A.D. where the atmosphere clears up and Kannada begins to shine with all brilliance in the monumental work on Poetics, *Kavirājamārga*, the earliest work extant in Kannada.

In all the early inscriptions, we do not discern much literary talent, as they are usually brief records of certain events or grants. Yet the language of the inscriptions goes a long way to show that by such an early date as the 5th century A.D. Kannada had become a perfected language enjoying an independent existence.

1. Reference to the migration of the Jains from the north during the time of Candragupta Maurya to the Punnata Kingdom in the South of Mysore—Jaina works.

. It is mentioned in the Ceylon Chronicles that with the help of a Mysore army a Cōla King called Elala conquered Ceylon in 205 B.C.

2. The earliest Kannada inscription, so far deciphered, is of the Kadambas belonging to C. 450 A.D. cf. *Mysore Archaeological Report*, 1936, p. 73.

It is certain that during this period (i.e. from (?) up to the 9th century A.D.) in that archaic Kannada called "old Kannada (Paḷagannada) by Nripatunga, the author of Kavirājamārga and termed "ancient-old-Kannada" (Pūrvada Paḷagannada) by moderns, a large number of literary works must have appeared. For Nripatunga enumerates several points about literary compositions, their specimens,³ figures of speech and poetic conventions, mentions the names of various authors that wrote prose and poetry and appreciates the cultural attainments of the Kannadigas. Many great works must have preceded the pioneer work "Kavirājmārga; for it is inconceivable that a work on Poetics should have been the first production in a language.

Course disturbed

While pointing out various defects noted in literary compositions, Nripatunga states that "Old Kannada was all right in ancient poems, but quite uninteresting in modern works",⁴ condemns the formation of compounds with Sanskrit and Kannada words and compares "this unhappy combination to that of mixing butter-milk with boiling milk".⁵ Is this not an instance of an ancient author, the father of Kannada literary criticism, recording his emphatic protest against undesirable forms of composition which became antiquated in his day? He did not blindly approve of every kind of work. He was not for mere forms that were anachronisms but for moving with the times preserving from the old what was essentially beautiful and valuable and assimilating from the new what was worthy. That period was one of great artistic vitality which saw the invention of the campu style wherein poems composed in various metres are interspersed with passages in prose. Old and obsolete forms of expression such as "Geydōn," "Alidōr," etc., (a general use of the lengthened form of the vowel)⁶ got out of use.

Though due to paucity of works before and immediately after Nripatunga, we are not in a position to note all the deviations from the beaten track, we can confidently conclude that during the 9th century, the current of Kannada Literature which must have taken various 'turns' in the dark ages that preceded, once again turned along a new direction.

3. Nripatunga speaks of the following specimens: Cattāna, Bedaṇḍegabba etc.—classified according to the nature of metres employed.

4. *Kavirājamārga*, I. 50.

5. *Kavirājamārga*, I. 57.

6. cf. *History of Kannada Literature* (R. Narasimhacharya), p. 6.

Campu 'turn'

Thence till about the beginning of the 12th century (Time of Nayasēna 1112) we do not notice any perceptible change in the mode of literary productions. This period, usually called the golden age of Kannada Literature is immortalised by master poets like Pampa (941), Ponna (950), Cāvundarāya (978), Ranna (993), Nāgavarma I (990), Durgasimha (1025) and Nāga-candra (1100). All these with the exception of Cāvundarāya wrote in the campu style on religious as well as secular topics. Cāvundarāya is unique in having written his famous Cāvundarāya Purāṇa (Lives of the sixty-three Jaina ideal personages) in simple, lucid old Kannada prose and has the glory of being the author of the earliest prose work extant in Kannada.

It is universally acknowledged that Pampa heralds the era of campu literature. He is called the father of Kannada poetry and he is to Kannada what Vālmiki is to Sanskrit. Early writers like him borrowed Sanskrit words, in certain cases using the loan word as it is and in other cases deriving a new form out of it in conformity with certain rules facilitating the pronunciation. But the Grammar breathed the native air.

Perhaps in no other Kannada work so many pure Kannada (Dēsi) words have been used as in Pampa's works.⁷ At this distant date it is very difficult to give the exact meanings of certain words, as most of them have fallen into disuse. Hence in his case, it was not sacrificing the mother tongue for the love of Sanskrit, though a great Sanskrit scholar he was, but Sanskrit catering to the needs of Kannada. He chose just those words and phrases that were essentially required for enriching the language. With all his love for Sanskrit, he remained a pure Kannadiga at heart, as he did in his style, for he says that he writes in that idiomatic Kannada of Puligere,⁸ the "core" of the Kannada country.

In his famous work 'Vikramārjuna Vijaya', Pampa struck upon a novel plan of utilising the materials of the Hindu Purāṇa, Bhārata, to commemorate the valiant deeds of his royal patron, Arikēsari, a Cālukya Prince, by making him the hero of the work in the role of Arjuna and to portray a set of characters who are every inch types and individuals.

7. Pampa Bhāratam (Sāhitya Pariṣat edition) p. xviii, 3rd para.

8. Puligere has been identified with modern Lakṣmeswara, situated in the Dharwar District.

To suit his majestic theme, he deviated from the Vyāsa Bhārata, wherever necessary. His development of plot to suit the particular traits of characters, splendid powers of description, choice of apt words that echo the sense, use of genuinely native proverbs and above all the scholar-soldier's telling pictures of the heroic struggles of a heroic age are some of the rare qualities that could ensure him the foremost place among the Kannada poets for all time. It will not be an exaggeration, if one may remark that with Pampa there was no straining for expression and trying to serve the language or its mechanical forms, on the other hand they naturally came to him awaiting to be chosen.

Another disturbance in the flow

Almost all the great poets that came after had Pampa as their model, whether they acknowledged it or not. There was no poet that did not taste from the perennial spring of his writings. But with the exception of some first rate writers like Ranna, Ponna, etc., all was "dressing in borrowed robes". There was too much of artificiality and decorum. There was a certain amount of undue pomposity and verbosity. Even in case where their performances were brilliant, there are evidences of their trying to show off their mastery over a rich vocabulary. Form became more important than the spirit. Whatever the theme was, the time-honoured "eighteen descriptions" (Kāvya-angas) and the conventional figures of speech always found their place.

Due to the writers' want of originality and their failure to grasp the conditions of the life around wherein the common people are a potent factor, the literary productions, by degrees, began to lose their effect and became monotonous, dull and heavy. They were not very popular. The writers' attitude to society was not the right one. The common people were being neglected. Those who knew only Kannada but nothing of Sanskrit could not appreciate much of the Kannada Literature as much as the Ubhaya Bhāṣa scholars. They were at a loss to understand even the works dealing with the lives of their saints (Tirthankaras), as the writings at times were under strong Sanskrit spell and contained unfamiliar descriptions and figures of speech of a bygone age. Literature could have been a thing of beauty and consequently a joy for them, instead of its becoming an object of awe, had things been told in a simpler and more natural language with greater amount of popular illustrations. Could not simplicity and beauty go together ?

Nayasēna's lead—a 'turning point'

Possibly there was a school of critics that did not like the then mode of writing. It is likely that they were not sufficiently influential and their voice was a cry in the wilderness. However, we are very sure that there was opposition. For we hear Nayasēna, a Jaina poet of about 1112, protesting vehemently against the practice of mixing Sanskrit with Kannada and thereby spoiling the charm of either. He bursts out thus : "Is he a poet who having avowed that he would write good poetry in modern Kannada starts composing in a Sanskritized style, not being able to think and write in Kannada? If he wants to write in Sanskrit, let him do that well. Why should he import Sanskrit words into pure Kannada? Is it proper to mix oil with ghee?"⁹

Kannada Literature remained a "sealed book" till about the 9th century A.D. Jains were the first to recognise and extensively cultivate the Kannada Literature and glorify it. Again it was the rare privilege of a Jaina poet to open the eyes of the people to the fact that the language was getting choked due to over-Sanskritization.

As his work "Dharmāmritam" (a treatise on the fourteen Jaina teachings) would show, Nayasēna was not for a meaningless puristic movement amounting to fanaticism. He believed in a necessary and judicious loan without which Kannada might be poorer. Though he did not eschew Sanskrit words altogether, he was extremely cautious to employ the necessary but simple Sanskrit words which would not frighten the ordinary reader. His work was cast in the campu mould, but there was a world of difference between his style and that of the other campu authors. His prose is very characteristic of the time spirit. It is very clear and simple. As has been remarked by the editor of "Dharmāmritam,"¹⁰ the prose passages of most of the Kannada Campu works are after the Sanskrit models typified in works such as Kādambari and Harṣa carita. In Nayasēna's work we do not find the conventional figures of speech forcing themselves in. He uses apt figures of speech, mostly similes and his illustrations and descriptions are true to life. He quotes appropriately a variety of beautiful native proverbs, tells a host of interesting stories from

9. *Dharmāmritam*, I, 41 and 42.

10. *Dharmāmritam*, Part II, Introduction, p. xi.

his inexhaustible stock, as no other poet had done before. Barring a few stanzas in the introductory chapter, we may say that there is very little that an average man cannot understand and his "Dharmāmritam" is really nectar to all and remains to this day a very popular work among Kannadigas. Thus the course of Kannada Literature experienced a 'bend' during the beginning of the 12th century.

After Nayasēna, we find Nāgavarma II (1145), while giving an example to a rule in Grammar remark thus: "when old Kannada can do very well, the linking of Sanskrit with it, is something like making a garland of pearls interspersed with pepper. Will the work of such good-for-nothing poets appeal to the hearts of the learned?"¹¹

Nagavarma's statement voices forth the opinion of the men of his day and forecasts the advent of a new era.

Veeraśaiva influence—a great 'turning point'

About the year 1160, the course of Kannada Literature experienced yet another "turn." Under Basava, the Veeraśaiva religious movement received a new and vigorous orientation and he wanted his message to reach every one irrespective of caste and creed. Basava and his disciples rightly thought that the mother tongue was the best medium for instruction and appeal.

The new religious spirit began to manifest itself in the literature which served as a source of inspiration. The first thing the Veeraśaiva mystic writers did was to free the Kannada Language from all unnecessary mechanical conventions of writing. In the place of the Varṇa Vrittās (Sanskrit metres), pure Kannada metres came in and took their legitimate stand. Some of the old native metres such as Ragale and Tripadi were resurrected and other new Dēsi metres such as Ṣaṭpadis and Sāṅgatya were invented. These Dēsi metres were perfectly suited to compose verses in the simple language as the people spoke and to sing and dance to the accompaniment of music and verses thus composed captivated the hearts of all.

Though the Ragale metre was being used by the poets of old, it was used by them very sparingly. The Veeraśaiva poet, Harihara for the first time attempted whole works in that metre,

as it suited him well. He was a splendid story-teller and the 'campu' mould would curtail his freedom. As Prof. Vekannaya¹² remarks, many a time a single idea or sentence could not be dealt within a stanza. Consequently, the campu poets introduce either prose or some other stanzas. But in Ragale, there being no restriction as to the number of lines in a stanza, the story could run on freely. In the case of language too, Harihara maintained that there was little difference among the three kinds of ಿ¹³ and used them in the Prāsa Sthānas. With all the courage of a great reformer, he used innumerable new forms of Kannada words and expressions. The language was taking a new 'turn'. Very soon there were a host of able followers such as Rāghavānka who carried the new spirit further and consolidated the founding of the Modern Kannada by standard works such as Hariscandra Kāvya.

To avoid monotony, the Veeraśaiva authors cultivated prose-writing. Some of their prose literature have a peculiar poetic value. Without being pedantic, they couched their thoughts in a simple language—but always maintaining a decent standard. The language was not that of the hybridized Campu, but simple, lucid and direct. The erudite scholar had no surprise in the new experiment, but it touched the heart of the average Kannadiga. Some of the Vacanas (passages) of good writers like Harihara, Mahādēviyakka are so exquisite that each sentence with so much meaning in it could be termed "an Ilaid in a nutshell."

Thus the Veeraśaiva mystics brought about a revolution in the realm of Kannada Literature and earned a great status for it. Very soon writers belonging to other creeds followed suit. From this period the incubus of campu came to an end and the course of literature became clearer and freer.

A 'turn' through Anḍayya

It was Anḍayya, a Jaina poet of 1235, who further glorified the language by his famous work, "Kabbigara Kāva" which was a challenge to those who believed that Kannada could not do well without Sanskrit. The learned men of his day had said: "All the great poets of old could not write without mixing Sanskrit and

12. Harihara Kaviya Basavarājadēvara Ragale (ed. T. S. Venkannaya), Introduction, p. xxx.

13. Harihara's Girijā Kalyāṇa: ". Hence don't make a distinction among ಿ, ಿ and ಿ."

Kannada. If at all any body could compose in a simple and natural style as one would speak, it must be Anḍayya."¹⁴ Hence, in order to fulfil their desire, he started writing 'Kabbigara Kāva' in pure Kannada.

If we examine his work, we find that he has shown himself a great poet (nature poet) describing nature in an unsurpassable artistic manner and transporting us from our dry surroundings to a first rate beauty spot. He uses a large number of Dēsi words and compounds and some Tadbhava words. He does not use Tatsama or Sanskrit words. This is no ordinary feat. To eschew Sanskrit words and then to make the poem quite superb without showing any feeling of inconvenience or making us feel that there has been a sacrificing of clearness in expression is indeed a unique achievement. The language of this work is much simpler than that of many other campu works. His work would have been more popular, had he taken to Dēsi metre and rejected many of the conventional figures of speech. At any rate, Anḍayya did considerably succeed in holding up the honour and individuality of Kannada.

Even flow

Then from the 13th century down to the beginning of the 20th century, there has been a vast output of Kannada Literature, mostly by Veeraśaiva and Brahmin writers, though there have been occasionally some Jaina and other writers. With almost all the writers the new mode of Literature (Desi metres, prose etc.,) became very popular, though campu, relic of the middle ages could be seen lingering in solitude. Also it may be pointed out that works such as the Vacanas of Veeraśaivas and Ṣatpadis of Kumāra Vyāsa and Lakṣmīsa, were written in the new style in such a fascinating manner that they are read even to this day with fond love.

Two minor 'turns'

During the sixteenth and seventeenth centuries, however, there were two minor 'turns,' brought about respectively by the Haridāsa and Yakṣagāna movements.

Kannada Literature got extremely enriched by the contributions from the Haridāsas of Karnāṭaka who spread the Bhakti cult through Kannada in an understandable

14. Anḍayya's Kabbigara Kāvam, verse 15.

and pleasing manner by means of beautiful and simple verses called Kīrtanas composed in a variety of forms such as Pada, Suḷādi, Ugābhōga, Kanda, Sisapadya, Dvipadi, Tripadi, Caupadi, Śatpadi, etc. Almost all the kīrtanas, especially those of Purandāra Dāsa and Kanaka Dāsa, are of great value to the student of literature, philosophy and music. There is literature, because there is something in those Kīrtanas that touches our hearts, there is philosophy, because many of those beautiful sayings have beneath them great philosophical truths and there is music, because all of them could be felt and sung sweetly and scientifically. Though the Kīrtana Literature originated during the time of Narahari Tirtha (1281), it did not become very popular till the 16th century when great saints like Purandara Dāsa and Kanaka Dāsa with the stamp of their genius brought out innumerable Kannada Kīrtanas most of which have become part and parcel of Kannada life and culture and are to this day sung with abiding interest by all sections of Kannadigas. It is said that Purandara Dāsa alone composed 4,75,000 Kīrtanas. Many Dāsas, irrespective of caste, creed and sex, followed in the footsteps of their illustrious predecessors and singing the glory of the Lord, produced a vast output of Kīrtana Literature and left a rich legacy to us wherein there is a harmonious blending of religion, philosophy, literature and music.

Seventeenth century literature in the form of some Yakṣagāna works exhibits the interest that the people had in histrionic art. The Yakṣagāna works or plays are mostly in verse set in Śatpadi metres, at times interspersed with short prose passages. They are mainly meant to be sung and enacted. Incidentally, it may be mentioned that it was towards the close of the 17th century that Singarārya brought out the first drama 'Mitravindā Gōvinda' in Kannada (a translation from Sanskrit).

The Present trend

The present century brought Kannada Literature under the influence of other modern literatures (e.g. Bengali, Marāṭhi and English Literatures). This has resulted in the production of several novels, dramas, short stories, biographies, critical works and works on current thought. Poets have begun to write in new but natural and native metres—something like the "Blank verse" of English. All the mechanical conventions such as Prāsa, Gaṇa are got rid of. "The poets want to leap at their thoughts directly, irresistibly and allow the form of their expression to be dictated by

an emotional rather than a logical sequence.” They struggle towards “a new directness.”

Thus the stream of Kannada Literature rising from a primitive fountain ran its course through ages and continues to run with varying fortunes, marking the ‘turns’ along its course—always joined with ‘perennial tributaries’ that make it a ‘brimming river.’

ON SOME OLD KANNADA WORDS

By

H. SESA AYYANGAR

Several old Kannada words have fallen out of use and their meanings are not given in Dictionaries that are current now. These words are either forgotten, or wrongly understood. In the following pages an attempt is made to discuss the meaning of such old words on the authority of their usage in classical works.

In the last number of the *Annals* the words "Agunti" and "Ollaṇige" were discussed. This number gives the meaning of two other words "Sūyāṇa" and "Tegaḷige."

ರುವಕಾರಣ ಸುಯ್ಯತಾಣ ಎಂಬ ರೂಪವೇ ಸಾಧುವಾದುದೆಂದೂ ಸೂರ್ಯಾಣ ಎಂಬ ರೂಪವು ಅಸಾಧುವಾದುದೆಂದೂ ಹೇಳಬೇಕಾಗುವುದು. ಅಥವಾ ಸೂರ್ಯಾಣ, ಸುಯ್ಯತಾಣ ಎಂಬ ಎರಡು ಬಗೆಯ ವಿಕೃತರೂಪಗಳನ್ನೂ ಸಾಧುಗಳೆಂದು ಸ್ವೀಕರಿಸಬೇಕಾಗಿ ಬರುವುದು. ಆದರೆ ಈ ಮೂರನೆಯ ಉದಾಹರಣದಲ್ಲಿ ಆರಾಲ್ಯೆಬ್ರಿಯ ಹಸ್ತಲಿಖಿತಪ್ರತಿಯಲ್ಲಿ ಸುಯ್ಯತಾಣದ ಎಂಬಲ್ಲಿ ಸಾಂಧ್ಯರಾಗದ ಎಂಬ ಪಾಠವಿರುವುದರಿಂದಲೂ, ಈ ರೂಪವು ಇದೊಂದು ಸ್ಥಳದಲ್ಲಲ್ಲದೆ ಮತ್ತೆಲ್ಲಿಯೂ ದೊರಕದಿರುವುದರಿಂದಲೂ ಸುಯ್ಯತಾಣ ಎಂಬ ಪಾಠವು ಲೇಖಕರ ಕಲ್ಪನೆಯಿಂದ ಪ್ರಕೃತಪದ್ಯಗ್ರಂಥಭಾಗದಲ್ಲಿ ಬಂದು ಸೇರಿರುವುದೆಂದು ಹೇಳಬಹುದಾದ ಕಾರಣ ಸೂರ್ಯಾಣ ಎಂಬ ರೂಪವೇ ವ್ಯುತ್ಪನ್ನವೂ, ಸಂಗತವೂ ಆದ ರೂಪವೆಂದು ಹೇಳುವುದರಲ್ಲಿ ಪ್ರಬಲವಾದ ಯುಕ್ತಿಯು ತೋರಿಬರುವುದು.

ಮೇಲೆ ಹೇಳಿದ ಕಾರಣಗಳಿಂದ - ಸೂರ್ಯಾಣ ಎಂಬ ಶಬ್ದ ರೂಪವೂ, ಇದು ಸೂಚೀಯಾನ ಎಂಬ ಸಂಸ್ಕೃತಶಬ್ದದ ತದ್ಭವವೆಂಬ ವ್ಯುತ್ಪತ್ತಿಯೂ ಸಾಧುವಾದುದೆಂದು ನಿರ್ಧರವಾದಂತಾಯಿತು. ಇನ್ನು ಈ ರೂಪವೂ ಈ ವ್ಯುತ್ಪತ್ತಿಯೂ ಸಾಧುವಾದುದೆಂಬುದನ್ನು ಈ ಕೆಳಗೆ ಕೊಡುವ ಮತ್ತಿನ ಕೆಲವು ಕರ್ಣಾಟಕ ಮಹಾಕವಿಗಳ ಪ್ರಯೋಗಗಳು ಸಂಪೂರ್ಣವಾಗಿ ಸಮರ್ಥಿಸಿಕೊಡುವುವು.

(1) ಜನ್ನನ ಅನಂತನಾಥಪುರಾಣ ಆ. ೧. ಪ. ೩೭.

ಮ|| ಸಮುದಾಯಂ ಮೆಹಿಯಲ್ಕೆ ವೇಲ್ಪುದು ಕಥಾವಿಸ್ತಾರದೊಳ್ ವರ್ಣನ |
ಕ್ರಮಮೋಯಾರಮನಾಳ್ಕು ದಳ್ಳಿಸಿವೇಲ್ಪುಂ ವೃತ್ತವೃತ್ತಕ್ಕೆ ಭಾ ||
ವಮೊಡಂಬಟ್ಟಿ ರವೇಲ್ಪುಮೊಂದೆ ತೆಹಿನಾಯಾಸಕ್ರಮಂ ಕಾವ್ಯಮಂ |
ಸಮೆವಂಗಂ ಸಮೆವಂಗಮುಜ್ಜಳಪ ಸೂಚೀಯಾನಮಂ ಚೀನಮಂ || ೩೭ ||

(2) ಅನಂತನಾಥ, ಆಶ್ವಾಸ. ೫-೩೭.

ಕಂ|| ಸುರನಿಕುರುಂಬಮಯೋಧ್ಯಾ |
ಪುರದಿಂ ನೆಗೆದಮರಗಿಂಗೆ ನಡೆಯಿಟ್ಟುದು ಸು ||
ಟ್ಟುರೆಗಳಿಗೆ ಸೂರ್ಯಾಣದ |
ತೆರೆಯಂ ಹೊತ್ತೆತ್ತಿ ಬಿರ್ಚಿದಂತಿರೆ ನಭದೊಳ್ || ೩೭ ||

ಎಂದು ಜನ್ನಮಹಾಕವಿಯು “ ಸೂಚೀಯಾನ ” ಎಂಬ ತತ್ಸಮ ಶಬ್ದವನ್ನೂ, ಸೂರ್ಯಾಣವೆಂಬ ತದ್ಭವಶಬ್ದವನ್ನೂ ಪ್ರಯೋಗಿಸಿರುವನು.

(3) ಚಂದ್ರಪ್ರಭಪುರಾಣ. ಆ. ೧೭-೪೬.

ಕಂ|| ಕಟ್ಟಿದ ಸೂರ್ಯಾಣದ ಮೇ |
ಲ್ಕಟ್ಟಿನ ನವಪದದ ಮಣಿವಿತಾನಮೊ ಪೆಹದ ||
ಲ್ಕಟ್ಟುವ ನೇಪಥ್ಯಮೊ ಎನೆ |
ದಿಟ್ಟಿಗೆ ಚೆಲ್ವಾಯ್ತು ನಭದೊಳಮರಾಗಮನಂ ||—

ಈ ಮೇಲಣ ಉದಾಹರಣೆಗಳಿಂದ ಸೂಚೀಯಾನವೆಂಬ ಶಬ್ದದಿಂದ ನಿಷ್ಪನ್ನವಾದ ಸೂಯಾಣವೆಂಬ ಶಬ್ದ ರೂಪವೇ ಸಾಧುವಾದುದೆಂದೂ, ಉಳಿದ ಸಾಹಿತ್ಯಾಣ ಸುಯ್ಯಾಣ, ಸುಯ್ಯತಾಣ ಈ ರೂಪಗಳು ಲೇಖಕ ಪ್ರಮಾದಜನ್ಯಗಳಾದ ಅಸಾಧು ರೂಪಗಳೆಂದೂ ನಿರ್ಧರವಾದಂತಾಯಿತು. ಇನ್ನು ಈ ಶಬ್ದದ ಅರ್ಥವನ್ನು ವಿಮರ್ಶಿಸಿ ನಿರ್ಧರಿಸುವುದು ಅವಶಿತವಾಗಿರುವುದು. ಕನ್ನಡ ಭಾಷೆಯಲ್ಲಿ ಯಾವ ನಿಘಂಟುವಿನಲ್ಲೂ ಈ ಶಬ್ದದ ಅರ್ಥವನ್ನು ಬರೆದಿಲ್ಲ. ಪಾಶ್ಚಾತ್ಯ ಪದ್ಧತಿಯನ್ನನುಸರಿಸಿ ಕನ್ನಡ ಶಬ್ದಗಳಿಗೆ ಇಂಗ್ಲೀಷಿನಲ್ಲಿ ಅರ್ಥವನ್ನು ಬರೆದಿರುವ ಕಿಟ್ಟಲ್ ಡಿಕ್ಷನರಿಯಲ್ಲಿ-ಸೂಯಾಣ Sūyāṇa. Tbh. of (Smd-382)-ಎಂದು ಈ ಶಬ್ದವನ್ನೂ, ಶಬ್ದಮಣಿದರ್ಪಣದ ಪ್ರಯೋಗವನ್ನೂ ಬರೆದು ಅರ್ಥವನ್ನು ಮಾತ್ರ ಕೊಡಲಿಲ್ಲ. ಮತ್ತು ಶಬ್ದಮಣಿದರ್ಪಣದಲ್ಲಿ ಹೇಳಿರುವ ರೂಪಗಳಲ್ಲದೆ ಮತ್ತಾವ ಕವಿಪ್ರಯೋಗವನ್ನೂ ಕೊಟ್ಟಿಲ್ಲ. ಆದುದರಿಂದ ನಾವು ಈಗ ಕೊಟ್ಟಿರುವ ಮೇಲಣ ಪ್ರಯೋಗಗಳ ಪ್ರಕರಣಬಲದಿಂದಲೇ ಇದರ ಅರ್ಥವನ್ನು ನಿರ್ಧರಿಸಬೇಕಾಗಿರುವುದು. ಕನ್ನಡ ಭಾಷೆಯಲ್ಲಿಯ ಪ್ರಯೋಗಗಳ ಪ್ರಕರಣಗಳನ್ನನುಸರಿಸಿ ಇದರ ಅರ್ಥವನ್ನು ನಿರ್ಧರಿಸುವುದಕ್ಕೆ ಮೊದಲು ಅಂಧ್ರಭಾಷೆಯಲ್ಲಿಯೂ ಈ ಸೂಯಾಣವೆಂಬ ತದ್ಭವ ಶಬ್ದವು ಪ್ರಾಚೀನ ಗ್ರಂಥದಲ್ಲಿ ಪ್ರಯುಕ್ತವಾಗಿರುವುದರಿಂದ ಈ ಶಬ್ದರೂಪಕ್ಕೆ ಅವರು ನಿರ್ಧರಿಸಿರುವ ಅರ್ಥವನ್ನು ಮೊದಲು ವಿಮರ್ಶಿಸಿ ಅದರಲ್ಲಿ ದೋಷವೇನಾದರೂ ಉಂಟೇ? ಇಲ್ಲವೇ? ಹಾಗೆ ದೋಷವಿಲ್ಲದಿದ್ದರೆ ಆ ಅರ್ಥವನ್ನೇ ನಾವೂ ಸ್ವೀಕರಿಸಬಹುದೇ? ಎಂಬುದನ್ನು ಕನ್ನಡ ಭಾಷೆಯಲ್ಲಿ ಪ್ರಯುಕ್ತವಾಗಿರುವ ಪ್ರಯೋಗಗಳೊಡನೆ ಹೋಲಿಸಿ ನಿರ್ಧರಿಸಿಕೊಳ್ಳಬೇಕಾದುದು ಪ್ರಕೃತ ಕರ್ತವ್ಯವು.

ಅಂಧ್ರಭಾಷೆಯ ಮೊತ್ತಮೊದಲನೆಯ ಗ್ರಂಥವಾದ ನನ್ನಯ್ಯ ಭಟ್ಟ ರಚಿತವಾದ ಭಾರತದಲ್ಲಿ ಮಾತ್ರವೇ ಈ ಸೂಯಾಣ ಶಬ್ದವು ಪ್ರಯುಕ್ತವಾಗಿರುವುದೆಂದು ಈ ಶಬ್ದಕ್ಕೆ ಅರ್ಥವನ್ನು ಬರೆದಿರುವ ಅಂಧ್ರಭಾಷೆಯ¹ ನಿಘಂಟುಗಳಿಂದ ತಿಳಿದುಬರುವುದು, ಈ ಶಬ್ದವು ಅಂಧ್ರ ನಿಘಂಟು (ಡಿಕ್ಷನರಿ) ಗಳಲ್ಲಿ ಅಂಧ್ರಭಾರತದ ವಿರಾಟಪರ್ವದಲ್ಲಿಯೆ-(ಅ. ೫. ಪ. ೩೦೦-) ರಿಂದ ಉದ್ಭೂತವಾಗಿರುವುದು.

ವಿರಾಟರಾಜನು ಉತ್ತರಗೋಗ್ರಹಣದಲ್ಲಿ ಜಯವನ್ನು ಪಡೆದು ಬಂದ ಅರ್ಜುನನನ್ನೂ, ಉತ್ತರನನ್ನೂ ನೋಡಿದೊಡನೆ ತನ್ನ ಮಗನಾದ ಉತ್ತರನೇ ಕೌರವರನ್ನು ಜಯಿಸಿ ಗೋವುಗಳನ್ನು ಬಿಡಿಸಿತಂದನೆಂದು ಹೇಳಿದುದನ್ನು ಅವನ ಹತ್ತಿರದಲ್ಲಿಯೇ ಇದ್ದ ಕಂಕಭಟ್ಟನು (ಕಂಕಭಟ್ಟವೇಷದಲ್ಲಿದ್ದ ಧರ್ಮರಾಯನು) ಪ್ರತಿಭಟಿಸಿ ಬೃಹನ್ನಳಿಯೇ ಈ

1. ಅಂಧ್ರಭಾಷೆಯ ಎಲ್ಲಾ ನಿಘಂಟುಗಳಲ್ಲಿಯೂ ಈ ಪ್ರಯೋಗವೊಂದನ್ನೇ ಕೊಟ್ಟಿರುವುದರಿಂದ, ಮತ್ತಾವ ಅಂಧ್ರಗ್ರಂಥದಲ್ಲಿಯೂ ಈ ಶಬ್ದವು ಪ್ರಯುಕ್ತವಾಗಿರುವಂತೆ ಕಂಡುಬರುವುದಿಲ್ಲ. ಆದಕಾರಣ ಅಂಧ್ರಭಾಷಾಭಿಜ್ಞರಿಗೆ ಪ್ರಕರಣಗಳನ್ನು ಅನುಸರಿಸಿ ಅರ್ಥವನ್ನು ಊಹಿಸಲು ತುಂಬಾ ತೊಡಕುಂಟಾಯಿತು.

ಯುದ್ಧದಲ್ಲಿ ಕೌರವನನ್ನು ಸೋಲಿಸಿದವನು ಎಂದು ಹೇಳಲು ಮತ್ತೆ ವಿರಾಟನು ಕಂಕಭಟ್ಟನಮೇಲೆ ಸಿಟ್ಟುಗೊಂಡಾಗ ಅರ್ಜುನನು ವಿರಾಟನಿಗೆ (ಬೃಹನ್ನಳೆಯ ವೇಷವನ್ನು ಹೊರದೂಡಿ ಉತ್ತರನೊಡನೆ ಬಂದವನು) ಈ ಕಂಕಭಟ್ಟನು ಸಾಮಾನ್ಯನಾದ ಪುರಾಣಭಟ್ಟನೆಂದು ತಿಳಿದೆಯಾ? ಹಾಗೆ ತಿಳಿಯಕೂಡದು. ಈತನು ಸಾಕ್ಷಾತ್ಪಾಂಡುಪುತ್ರನಾದ ಧರ್ಮರಾಯನು, ಎಂಬುದನ್ನು ತಿಳಿಸುವ ಪ್ರಸಂಗದಲ್ಲಿ ಹೇಳಿದ ಪದ್ಯವಿದು—

ಸೀ.— ನಡದೀವಿಯಲು ಸೇಸೆ ನಗರಿಕೆ ಮಾಣಿಕೈಮಕುಟಮುಲಾ ಪೂನಿನ ಮನಜ

ಪತುಲ |

ದಗುನಾಜ್ಞ ಸೂಯಾಣಮುಗ ನೊನರಿಂಚಿ ಮಂಚಿಗ ನೇಲನಾಲುಗು

ಚೆಱುಗುಲಕುನು ||

ಬ್ರೀತಾರ್ಥಿಜನುಲ ಸಚೇತನತ್ಯಾಗಧ್ವಜಮುಲುಗಾ ನನ್ನಿ ದೇಶಮುಲ

ಬಂವೆ |

ದಿಕ್ಕುಲನ್ನಿಟನು ದೆಲುಪಾರುಪುತ ಗಾವಿಂಚಿ ನುಜ್ಜ್ವಲ ಯಶೋವಿಭ್ರ

ಮಂಬು ||

ಗೀತ ||

|

.....ಧರ್ಮರಾಜು ಸುಮ್ಮು ಮತ್ಸ್ಯಾವನೀರಮಣ ಯಿತಡು

|| ೨೦ ||

(ಅರ್ಥ—ಮತ್ಸ್ಯಾವನೀರಮಣ—ಮತ್ಸ್ಯದೇಶದರಸೇ, (ಯಾವನು) ಮಾಣಿಕೈಮಕುಟಮುಲಾ ಪೂನಿನ ಮನುಜಪತುಲನ್—ಮಾಣಿಕೈರತ್ನಗಳು ಕೆತ್ತಿರುವ ಕೀರೀಟವನ್ನು ಧರಿಸಿರುವ ರಾಜರುಗಳನ್ನು, ನಗರಿಕೆ—ತನ್ನ ಪಟ್ಟಣಕ್ಕೆ(ದಲ್ಲಿ), ನಡದೀವಿಯಲು—ಸಂಚರಿಸುವ ದೀಪವನ್ನಾಗಿ(ಕೈಯಲ್ಲಿ ಹಿಡಿದುಕೊಂಡು ಸಂಚರಿಸುವ ಕೈದೀಪವನ್ನಾಗಿ) ಸೇಸೆ—ಮಾಡಿರುವನೋ, (ಮತ್ತು) ತಗುನಾಜ್ಞ—ತನ್ನ ಅಜ್ಞೆಯನ್ನು, ನೇಲನಾಲುಗು ಚೆಱುಗುಲಕುನು—ಈ ಭೂಮಿಯ(ನೆಲದ) ನಾಲ್ಕು ದಿಕ್ಕಿನ ಕೊನೆಗೂ, ಸೂಯಾಣಮುಗ—ಸೂಯಾಣವನ್ನಾಗಿ, (ಇದರ ಅರ್ಥವನ್ನು—ಭಯಂಕರವಾದ ಶತ್ರುವಿನ ಮೇಲೆ ದಂಡಯಾತ್ರೆಯನ್ನಾಗಿ ಮಾಡಿ, ಎಂದು ಅಂಧಭಾಷಾಭಿಜ್ಞರು ಹೇಳುತ್ತಿರುವರು.) ಮಂಚಿಗ—ಚೆನ್ನಾಗಿ, ಒನರಿಂಚಿ—ಮಾಡಿರುವನೋ, ಪ್ರೀತಾರ್ಥಿಜನುಲ—(ತನ್ನಿಂದ ಬೇಕಾದಷ್ಟು ದಾನದ್ರವ್ಯವನ್ನು ಪಡೆದು) ಸಂತುಷ್ಟರಾದ ಯಾಚಕ ಜನಗಳನ್ನು, ಅನ್ನಿ ದೇಶಮುಲ—ಅಷ್ಟು ದೇಶಕ್ಕೂ (ದೇಶಗಳಿಗೆಲ್ಲಾ), ಸಚೇತನ ತ್ಯಾಗಧ್ವಜಮುಲುಗಾ—ಪ್ರಾಣವಿರುವ ಎಂದರೆ ಜಂಗಮರೂಪವಾದ ದಾನದ ಧ್ವಜವನ್ನಾಗಿ, ಪಂವೆ—ಕಳುಹಿಸಿರುವನೋ, ಉಜ್ಜ್ವಲ ಯಶೋವಿಭ್ರಮಂಬು—ಶುಭ್ರವಾಗಿರುವ ಯಶಸ್ಸಿನ ವಿಲಾಸವನ್ನು, ದಿಕ್ಕುಲನ್ನಿಟನು—ಎಲ್ಲಾ ದಿಕ್ಕುಗಳಲ್ಲಿಯೂ, ತೆಲುಪಾರುಪುತಗಾವಿಂಚೆ—ಬಳಿದ ಬಿಳಿಯ ಬಣ್ಣವನ್ನಾಗಿ ಮಾಡಿರುವನೋ, (ಆ) ಯಿತಡು—ಈತನು, ಧರ್ಮರಾಜು—ಧರ್ಮರಾಜನು, ಎಂದರೆ—ಪಾಂಡವರ ಹಿರಿಯ ಮಗನು, ಸುಮ್ಮು—ನೋಡು,)

ಈ ಪ್ರಯೋಗವೊಂದನ್ನೇ ತೆಲುಗು ಡಿಕ್ಷಿನರಿಯನ್ನು ಬರೆದವರೆಲ್ಲರೂ ಉದಾಹರಿಸಿ-ಶತ್ರುಗಳಮೇಲೆ ದಂಡೆತ್ತಿ ಹೋಗುವಿಕೆ ಎಂಬ ಅರ್ಥವನ್ನು ಬರೆದಿರುವರು. ಮೊತ್ತಮೊದಲು ತೆಲುಗು ಡಿಕ್ಷಿನರಿಯನ್ನು ಬರೆದ ಮಿ|| ಬ್ರೌ ಸಾಹೇಬರು “ಸೂಯಾಣಮು”-Sūyāṇamu[from, Skt. ಸುಯಾನಮ್] N. A. Punitive Expedition, ಶತ್ರುಭಯಂಕರಮೈನ ದಂಡಯಾತ್ರೆ-ಸೀ-ತಗುನಾಜ್ಞ ಸೂಯಾಣಮುಗ ನೊನರಿಂಜಿ ಮಂಚಿಗನೇಲ ನಾಲುಗು ಸೆಱುಗುಲಕನು” ಭಾರತ-ವಿರಾಟ.V. (320)-ಎಂದು ಸಂಸ್ಕೃತ “ಸುಯಾನ” ಶಬ್ದದ ತದ್ಭವವೆಂದು ಭ್ರಮಿಸಿ ಅರ್ಥಬರೆದಿರುವರು. ಇದಾದ ಬಳಿಕ ಹುಟ್ಟಿದ “ಅಂಧ್ರಶಬ್ದಚಿಂತಾಮಣಿ”ಯಲ್ಲಿಯೂ, ಈ ಅರ್ಥವನ್ನೇ ಸೂಯಾಣಮು, ವೈ. ವಿ. ಶತ್ರುಭಯಂಕರಮೈನ ದಂಡಯಾತ್ರೆ-ಸೀ-ತಗುನಾ.....ಕುನು-ಭಾ. ವಿರಾ. ಆ, ಖ. ಈ ನಿಘಂಟುಕಾರರು ಬೇರಾವ ವ್ಯುತ್ಪತ್ತಿಯನ್ನೂ ಮತ್ತಾವ ಪ್ರಯೋಗಗಳನ್ನೂ ಕೊಡದೆ ವೈಕೃತ ಎಂದರೆ ತದ್ಭವ ಎಂದು ಹೇಳಿರುವರೇ ಹೊರತು ಇದರ ತತ್ಸಮವಾವುದೆಂದೂ ಹೇಳಿಲ್ಲದಿರುವುದರಿಂದಲೇ ಇವರು ಬ್ರೌ ಸಾಹೇಬರ ಡಿಕ್ಷಿನರಿಯನ್ನೇ ಅನುವಾದ ಮಾಡಿರುವುದು ಸ್ಪಷ್ಟವು. ಆದರೂ ಮಿ|| ಬ್ರೌ ಸಾಹೇಬರವರು ಹೇಳಿರುವ ಸುಯಾನ ಶಬ್ದವನ್ನೂ ಇವರು ಹೇಳಿಲ್ಲವಾದರೂ ಅವರ ಅರ್ಥವೇ ಇವರಿಂದ ಅನೂದಿತವಾಗಿರುವುದರಿಂದ ಸುಯಾನ ಶಬ್ದದ ವೈಕೃತರೂಪವೆಂಬುದೇ ಇವರ ಅಭಿತಮತವಾಗಿರಬಹುದೆಂದು ಊಹಿಸಬಹುದು. ಸುಯಾನ ಶಬ್ದಕ್ಕೂ, ಸೂಯಾಣ ಶಬ್ದಕ್ಕೂ-ಉಕಾರಕ್ಕೆ ದೀರ್ಘವೂ ನಕಾರಕ್ಕೆ ಣಕಾರವೂ ಇಷ್ಟು ಮಾತ್ರ (ಅತ್ಯಲ್ಪವಾದ) ಮಾರ್ಪಾಡು ಇರುವುದರಿಂದ ಸೂಯಾಣ ಶಬ್ದದ ಮೂಲರೂಪವನ್ನು ಸುಯಾನ ಶಬ್ದವೆಂದು ತೆಲುಗು ಡಿಕ್ಷಿನರಿಕಾರರು (ನಿಘಂಟು ಕಾರರು) ಸುಲಭವಾಗಿ ಊಹಿಸಲು ಅವಕಾಶವುಂಟಾಗಿರುವುದೆಂದು ತೋರುವುದು. ಈ ಅರ್ಥವಾದರೂ ಮೇಲಣ ಪದ್ಯದ ಪ್ರಕರಣಕ್ಕೆ ಸಮಂಜಸವಾಗುವುದಿಲ್ಲ. ಈ ಪ್ರಕರಣದಲ್ಲಿ ಧರ್ಮರಾಜನು ಪ್ರಕಾಶಮಾನವಾದ ರತ್ನಗಳ ಕಿರೀಟವನ್ನು ಧರಿಸಿರುವ ರಾಜನನ್ನು ತನ್ನ ಪಟ್ಟಣಕ್ಕೆ ಸಂಚರಿಸುವ ದೀಪವನ್ನಾಗಿ ಮಾಡಿದನು. ಹಲವು ಮಂದಿ ಮೂರ್ಛಾಭಿಷಿಕ್ತರಾದ ರಾಜರನ್ನು ತನ್ನಾಶ್ರಿತರನ್ನಾಗಿ ಮಾಡಿಕೊಂಡನು. ಎಂದರೆ ತನಗೆ ಶರಣಾಗತರಾಗಿ ಬಂದು ತನ್ನ ನಗರಿಯಲ್ಲಿ ಸಂಚರಿಸುವ ಮೂರ್ಛಾಭಿಷಿಕ್ತರಾಜರ ಕಿರೀಟ ರತ್ನಗಳಿಂದ ಸಂಚರಿಸುವ ದೀಪದ ಕಾಂತಿಯು ಆ ನಗರದಲ್ಲಿ ಉಂಟಾಗುತ್ತಿತ್ತು. (ಮೂರ್ಛಾಭಿಷಿಕ್ತರನ್ನು ತನ್ನ ಸೇವಕರನ್ನಾಗಿ ಮಾಡಿಕೊಂಡನು.) ಎಂದು ಭಾವವು. ಹೀಗೆಯೇ ತನ್ನಿಂದ ದಾನವನ್ನು ಪಡೆದು ತೃಪ್ತಿಪಡೆದ ಯಾಚಕರನ್ನು ಎಲ್ಲಾ ದೇಶಗಳಿಗೂ ಚೇತನವಿರುವ ತನ್ನ ತ್ಯಾಗವನ್ನು ಸೂಚಿಸುವ ಜಂಗಮಧ್ವಜವನ್ನಾಗಿ ಮಾಡಿಕೊಂಡನು. ಎಂದರೆ ಎಲ್ಲಾ ದೇಶಗಳಿಂದಲೂ ಬಂದ ಯಾಚಕರಿಗೆಲ್ಲಾ ತೃಪ್ತಿಯಾಗುವಷ್ಟು ದಾನವನ್ನು ಮಾಡಿದನು. (ಅವರು ತನ್ನ ದೇಶವೊಂದು ಮಾತ್ರವಲ್ಲ ದೇಶದೇಶದಲ್ಲೆಲ್ಲಾ ತಿರುಗುತ್ತಾ ಇವನ ದಾನಾತಿಶಯವನ್ನು ಪ್ರಕಟಪಡಿಸುತ್ತಿದ್ದರು ಎಂದು ಭಾವವು.) ಮತ್ತು ತನ್ನ ಯಶಸ್ಸನ್ನು ಎಲ್ಲಾ ದಿಗ್ವಿಜಯಗಳಿಗೂ ವ್ಯಾಪಿಸುವಂತೆ ಮಾಡಿ ಸುಣ್ಣವನ್ನು ಬಳಿದಂತೆ ಮಾಡಿರುವನು ಎಂದು ಹೇಳಿರುವ ಪ್ರಕರಣದಲ್ಲಿ ತನ್ನ ಆಜ್ಞೆಯನ್ನು ಸಾಲು ದಿಕ್ಕಿನ

ಅಂಚಿಗೂ ಶತ್ರುಗಳ ಮೇಲೆ ಭಯಂಕರವಾದ ದಂಡಯಾತ್ರೆಯನ್ನು ಹೊರಡಿಸಿದನು ಎಂದು ಹೇಳುವುದು ಅನನ್ವಿತವೂ, ಅಸಮಂಜಸವೂ ಅದ ಅರ್ಥವುಳ್ಳದಾಗಿರುವುದು. ಈ ಅರ್ಥದ ಸಾಮಂಜಸ್ಯ ಸಾಮಂಜಸ್ಯಗಳನ್ನು ಕುರಿತು ಅಂಧ್ರಪರಿಷತ್ಪತ್ರಿಕೆಯಲ್ಲಿ ಪಂಡಿತರು ಈಗಲೂ ವಿಮರ್ಶಿಸುತ್ತಲೇ ಇರುವರು. (ಅಂಧ್ರ. ಸಂ. ೨೫. ಸಂಚಿಕೆ ೩ ರಲ್ಲಿ, ಗ್ರಂ. ಸ. ಪತ್ರಿಕ. ೧೦ ಸಂಪು. ಸಂಚಿಕೆ ೬) 1

ಇದರಿಂದ ಅಂಧ್ರದಿಕ್ಷನರಿಯಲ್ಲಿ ಹೇಳಿರುವ ಅರ್ಥವೂ, ಅದನ್ನೇ ಮತ್ತೆ ಮತ್ತೆ ಸಮರ್ಥಿಸಲು ಹೊರಟಿರುವ ಅಂಧ್ರಪಂಡಿತರ ಸಮರ್ಥನೆಯೂ, ಸಮಂಜಸವಲ್ಲವೆಂದು ತಿಳಿಯಬರುವುದರಿಂದ ಇನ್ನು ಕನ್ನಡದಲ್ಲಿರುವ ಪ್ರಯೋಗಗಳಿಂದಲೇ ಇದರ ಅರ್ಥವನ್ನು ನಿರ್ಣಯಿಸಬೇಕಾಗಿರುವುದು. 2

ಆದಿಪುರಾಣದ “ಸೂರ್ಯಾಣದ....ದೇವಾಂಗದ ಸಕಲ ಪಟ್ಟಿಗಳುಮೆಲ್ಲಮುಂ ಮೆಟ್ಟುವೆಡೆಯೊಳ್ಳೆಲ್ಲಂ ಪಾಸಿ” ಎಂಬ ಪ್ರಯೋಗದಿಂದ ಆ ಪ್ರಕರಣದಲ್ಲಿ ಆದರ ಸಾಹಚರ್ಯದಲ್ಲಿರುವ ದೇವಾಂಗದ ಮೊದಲಾದ ಪದಗಳ ಆಧಾರದಿಂದ ಇದೊಂದು ಬಗೆಯ ಬಟ್ಟೆಯೆಂದು ಅರ್ಥವಾಗುವುದು. ಹೀಗೆಯೇ ವಿಕ್ರಮಾರ್ಜುನವಿಜಯದ “ಕಂಭಂಗಳೊಳಗೆಲ್ಲಂ ಸೂರ್ಯಾಣದ (ಸೂರ್ಯಾಣದ) ಚೀನದ.....ಸಕಲ ವಟ್ಟಿಗಳಂ ಸುತ್ತಿ” ಎಂಬ ಪ್ರಯೋಗದಿಂದಲೂ ಇದು ಒಂದು ಬಗೆಯ ಬಟ್ಟೆಯೆಂದೇ ತಿಳಿದುಬರುವುದರಿಂದ ಇನ್ನೆರಡು ಪ್ರಯೋಗಗಳ ಪ್ರಕರಣಗಳನ್ನು ಅನುಸರಿಸಿ ಈ ಶಬ್ದಕ್ಕೆ ಒಂದು ಬಗೆಯ ಬಟ್ಟೆ ಎಂಬ ಅರ್ಥವನ್ನು ಹೇಳಬೇಕಾಗಿರುವುದು. ವಿಕ್ರಮಾರ್ಜುನವಿಜಯದ “ಗುಡಿಯಾಯ್ತು ಚೀನದ ಸುಯ್ಯದಾಣದ ಪಟ್ಟಿ” ಎಂಬಲ್ಲಿ ಸೂರ್ಯಾಣ ಶಬ್ದಕ್ಕೆ (ಸುಯ್ಯದಾಣ ಎಂಬ ಮುದ್ರಿತ ಪಾಠಕ್ಕೆ) ಬದಲಾಗಿ ಸಾಂಧ್ಯರಾಗದ ಎಂಬ ಶಬ್ದವಿರುವುದರಿಂದ ಆ ಪ್ರಯೋಗವು ಈ ಶಬ್ದದ ಅರ್ಥನಿರ್ಣಯಕ್ಕೆ ಕಾರ್ಯಕಾರಿಯಾಗುವುದಿಲ್ಲ. ಹಾಗೆ ರೂಪದಲ್ಲಿ ವಿಸಂವಾದವಿದ್ದರೂ ಈ ಪ್ರಕರಣದಲ್ಲೂ ಕೂಡ ಅದು ಒಂದು ಬಗೆಯ ಬಟ್ಟೆಯೆಂದೇ ಹೇಳಬೇಕಾಗಿರುವುದು. ಮೇಲೆ ಕೊಟ್ಟಿರುವ ಆದಿಪುರಾಣ ವಿಕ್ರಮಾರ್ಜುನವಿಜಯಗಳ ಪ್ರಯೋಗಗಳಿಂದ “ಸೂರ್ಯಾಣ” ಎಂಬುದು ಒಂದು ಬಗೆಯ ಬಟ್ಟೆ ಎಂಬಿಷ್ಟಮಾತ್ರ

1. ಅಂಧ್ರದಿಕ್ಷನರಿಗಳ ಸೂರ್ಯಾಣ ಶಬ್ದಾರ್ಥವೂ, ಅಂಧ್ರಪತ್ರಿಕೆಗಳಲ್ಲಿ ಅದನ್ನೇ ಸಮರ್ಥಿಸಲು ಬರೆದಿರುವ ಅಂಧ್ರಪಂಡಿತರ ಸಮರ್ಥನೆಗಳೂ ಉಚಿತವಾಗಿಲ್ಲವೆಂದೂ, ನಾವು ಹೇಳುವ ಈ ಅರ್ಥವೇ ಸಮಂಜಸವಾದುದೆಂದೂ, “ಗ್ರಂಥಾಲಯ ಸರ್ವಸ್ವ” ಎಂಬ ಅಂಧ್ರ ಮಾಸಪತ್ರಿಕೆಯಲ್ಲಿ ಅಂಧ್ರವಿಮರ್ಶಕಾಗ್ರೇಸರರಾದ ಶ್ರೀಮಾರ್. ವೇಟೂರಿ ಪ್ರಭಾಕರಶಾಸ್ತ್ರಿಗಳೂ, ಅಂಧ್ರಪತ್ರಿಕೆಯಲ್ಲಿ ಈ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಅಂಧ್ರಶಾಖೆಯ ದಿ.ತೀರ್ಯೋಪನ್ಯಾಸಕರಾದ (ಜೂನಿಯರ್ ಲೆಕ್ಚರರ್) ಶ್ರೀಮಾರ್. ಶ್ರೀಪಾದಂ. ಲಕ್ಷ್ಮೀಪತಿಶಾಸ್ತ್ರಿಗಳೂ ವಿಮರ್ಶನ ಲೇಖನಗಳನ್ನು ಬರೆದಿರುವರು.

2. ಸಾಹಿಯಾಣದ ಎಂದು ಮುದ್ರಿತವಾಗಿರುವ ಪಾಠವನ್ನು ಬಿಟ್ಟು ಮೂಡಬಿದರೆಯ ಲೈಬ್ರರಿಗಳ ಹಸ್ತಲಿಖಿತಪ್ರತಿಗಳಲ್ಲಿರುವ ಸೂರ್ಯಾಣ ಎಂಬ ಪಾಠವನ್ನೇ ಮೇಲೆ ಕೊಟ್ಟಿದೆ.

ಅರ್ಥವು ದೊರಕುವುದಿಲ್ಲದೆ ಇದು ಯಾವ ಬಗೆಯ ಬಟ್ಟೆ ಎಂಬ ನಿರ್ಧರವಾದ ಅರ್ಥವು ತಿಳಿದುಬರುವುದಿಲ್ಲ. ಇನ್ನು ಅನಂತನಾಥಪುರಾಣ ಚಂದ್ರಪ್ರಭ ಪುರಾಣಗಳ ಪ್ರಯೋಗಗಳಲ್ಲಿ-ಅನಂತನಾಥಪುರಾಣದ “ ಸಮುದಾಯಂ ಮೆರೆಯಲ್ಕೆ ವೇಲ್ಪುದು.....ಸೂಚೀ ಯಾನಮಂ ಚೀನಮಂ” ಎಂಬ ¹ ಪ್ರಯೋಗದಲ್ಲಿ-ಸೂಚೀಯಾನವೆಂಬ ಚೀನವನ್ನು (ವಸ್ತುವನ್ನು) (ಇಲ್ಲಿ ಬಟ್ಟೆಯೆಂಬ ಅರ್ಥವಿಲ್ಲವಾದರೂ ಪಂಪನ ಪ್ರಯೋಗದಿಂದ ಒಂದು ಬಗೆಯ ಬಟ್ಟೆಯೆಂದು ನಿಶ್ಚಿತವಾಗಿರುವುದರಿಂದ) ಎಂದರೆ ಸೂಚೀಯಾನವೆಂಬ ಒಂದು ಬಗೆಯ ಬಟ್ಟೆಯನ್ನು ಮಾಡುವ ಕ್ರಮವನ್ನು ಕಾವ್ಯವನ್ನು ಮಾಡುವ ಕ್ರಮಕ್ಕೆ ಹೋಲಿಸಿ ಸಾಮಾನ್ಯಧರ್ಮವನ್ನು ಶ್ಲೇಷೆಯಿಂದ ಹೇಳಿದೆ. ಸೂಚೀಯಾನವೆಂಬ ಚೀನದಲ್ಲಿ ² ವರ್ಣನ ಕ್ರಮವಿರಬೇಕು, ³ ವೃತ್ತವೃತ್ತಗಳಿರಬೇಕು, ಎಂದು ಹೇಳಿರುವುದರಿಂದ ಒಂದು ಬಗೆಯ ಬಣ್ಣದ ಬಟ್ಟೆಯೆಂದೂ ಅದರಲ್ಲಿ ವೃತ್ತಾಕಾರದ ಬಣ್ಣ ಬಣ್ಣದ ಚಿತ್ರಗಳಿರಬೇಕು ಎಂದೂ ಹೇಳಿರುವುದರಿಂದ ಒಂದು ಬಗೆಯ ಚಿತ್ರಬಣ್ಣದ ಬಟ್ಟೆಯೆಂದು ಹೇಳಿದಂತಾಯಿತು. ಚಂದ್ರಪ್ರಭಪುರಾಣದ “ ಕಟ್ಟಿದ ⁴ ಸೂಯಾಣದ ಮೇಲ್ಕಟ್ಟೊ ” ಎಂಬ ಪ್ರಯೋಗದಲ್ಲಿ ಜಿನಾಭಿಷೇಕಕ್ಕಾಗಿ ಮಂದರಗಿರಿಗೆ ಆಕಾಶದಲ್ಲಿಹೋಗುತ್ತಿರುವ ಅಭರಣ, ಚಾಮರ, ಛತ್ರ ಮೊಲಾದ ಹಲವು ಬಣ್ಣಗಳಿಂದ ಕೂಡಿರುವ ವಸ್ತುಗಳುಳ್ಳ ದೇವತೆಗಳ ಸಮೂಹವನ್ನು ಹಲವು ಬಣ್ಣದ ಬಟ್ಟೆಯ ಮೇಲ್ಕಟ್ಟು ಎಂದು ಕವಿಯು ಉತ್ತೇಕ್ಷಿಸಿರುವುದರಿಂದ ಸೂಯಾಣ ಶಬ್ದಕ್ಕೆ ಬಣ್ಣದ ಬಟ್ಟೆಯ ಮೇಲ್ಕಟ್ಟು ಎಂಬರ್ಥವೇ ಸಮಂಜಸವಾಗಿರುವುದು. ಅನಂತನಾಥಪುರಾಣದ “ ಸೂಯಾಣದ ತೆರೆಯಂ ” ಎಂಬ ಪ್ರಯೋಗವೂ ದೇವಾಗಮನವರ್ಣನ ಪ್ರಕರಣವೇ ಆಗಿರುವುದರಿಂದ ಅಲ್ಲಿಯೂ ಬಣ್ಣದ ಬಟ್ಟೆಯೆಂಬ ಅರ್ಥವೇ ಪ್ರಕರಣಕ್ಕೆ ಅನುಗುಣವಾದ ಅರ್ಥವೆಂಬುದು ಸ್ಪಷ್ಟವಾಗಿರುವುದು. ಅಲ್ಲದೆ ಜೈನಸಂಪ್ರದಾಯದಲ್ಲಿ ಜಿನಾಭಿಷೇಕಕ್ಕೆ ಆಕಾಶದಲ್ಲಿ ಹೋಗುತ್ತಿರುವ ಸಸೈನಿಕರಾದ ದೇವತೆಗಳ ಗಮನಸನ್ನಿವೇಶದಲ್ಲಿ ಅವರಿಂದ ವ್ಯಾಪ್ತವಾಗಿರುವ ಆಕಾಶಭಾಗವನ್ನು

1. ಈ ಬಟ್ಟೆಯನ್ನು ಮಾಡುವ ಕ್ರಮವನ್ನು ಕಾವ್ಯವನ್ನು ರಚಿಸುವ ಕ್ರಮಕ್ಕೆ ಹೋಲಿಸಿ ಹೇಳಿದೆ.

2. ವಿವರಿಸುವ ಕ್ರಮ—ಬಣ್ಣದ ಬಟ್ಟೆಗಳನ್ನು ವೃತ್ತವೃತ್ತಕ್ಕೆ ಅನುಗುಣವಾಗಿ ಜೋಡಿಸುವ ಕ್ರಮ.

3. ಆರ್ಯಾಶಾರ್ದೂಲಾದಿ ವೃತ್ತಗಳು, ಗುಂಡಾಗಿರುವ ಚಿತ್ರದ ಆಕಾರಗಳು.

4. ಮೂಡದಿರಿಯ “ ೞ ಮಹಾವೀರವಾಣೀವಿಲಾಸ ” ಲೈಬ್ರರಿಯಲ್ಲಿರುವ ಚಂದ್ರಪ್ರಭ ಪುರಾಣದ ಓಲೆಯ ಪ್ರತಿಯಲ್ಲಿ ಕೆಲವು ಅಪೂರ್ವ ಶಬ್ದಗಳಿಗೆ ಓಲೆಯ ಅಕ್ಕಪಕ್ಕಗಳಲ್ಲೂ, ಅಡಿಮೇಗುಗಳಲ್ಲೂ = ಈ ಗುರ್ತನ್ನು ಗುರ್ತಿಸಿ ಅರ್ಥವನ್ನು ಬರೆದಿದೆ. ಅದರಲ್ಲಿ ಈ ಸೂಯಾಣ ಶಬ್ದಕ್ಕೆ ಬಣ್ಣದ ವಸ್ತ್ರ ಎಂದು ಅರ್ಥ ಬರೆದಿದೆ. ಈ ಅರ್ಥವು ಅಷ್ಟು ಸ್ಪಷ್ಟವಾಗಿಲ್ಲ. ಏಕೆಂದರೆ ಬಿಳಿಯ ಬಣ್ಣವನ್ನುಳ್ಳದ ಮತ್ತಿನ ಎಲ್ಲಾ ಬಗೆಯ ಒಂದೊಂದು ಬಣ್ಣದ ಬಟ್ಟೆಗೂ ಬಣ್ಣದ ಬಟ್ಟೆಯೆಂದು ವ್ಯವಹಾರವಿರುವುದರಿಂದ ಹಲವುಬಣ್ಣಗಳ ಚಿತ್ರಕಾರ್ಯದ ವಸ್ತ್ರ ಎಂಬರ್ಥವು ಇದರಿಂದಲೂ ಸ್ಪಷ್ಟವಾಗಿಲ್ಲ.

ಬಣ್ಣದ ಬಟ್ಟೆಯಂತೆ ವರ್ಣಸುವ ಕ್ರಮವು ಜೈನಪುರಾಣಗಳೊಳಗೆ ಅಲ್ಲಲ್ಲಿ ವಿಶೇಷವಾಗಿ ಕಂಡುಬರುವುದು. ಮಹಾಪುರಾಣದಲ್ಲಿ (ಪೂರ್ವ ಪುರಾಣ. ಪರ್ವ. ೨೨ ಪದ್ಯ ೭೨.

ತದಾ ದಿವ್ಯಾಂಗನಾರೂಪೈಃ ಹಯಹಸ್ತ್ರಾದಿವಾಹನೈಃ |

ಉಚ್ಚಾವಜೈರ್ನಭೋವತ್ರ್ವ ಭೇಜೇ ಚಿತ್ರಪಟಶ್ರಿಯಂ || ಪುಟ. ೫೯೨.

[ದೇವಸ್ತ್ರೀಯರ ರೂಪಗಳಿಂದಲೂ, ಅನೆ ಕುದುರೆ ಮೊದಲಾದ ಹಲವು ಬಗೆಯ ವಾಹನಗಳಿಂದಲೂ, ಹಕ್ಕುಬಿಟ್ಟುಗಳಾಗಿರುವ ಸನ್ನಿವೇಶಗಳಿಂದಲೂ ಆಕಾಶದ ದಾರಿಯು ಆಗ ಚಿತ್ರಪಟದ ಕಾಂತಿಯನ್ನು ಧರಿಸಿತು.] ಎಂದು ವ್ಯಾಖ್ಯಾನವನ ಕೈವಲ್ಯಕಲ್ಯಾಣವನ್ನು ನಿರ್ವರ್ತಿಸುವುದಕ್ಕೆ ಸಪರಿವಾರನಾಗಿ ಆಕಾಶದಲ್ಲಿ ಹೊರಟು ಹೋಗುತ್ತಿರುವ ಇಂದ್ರನ ಪ್ರಯಾಣ ಸನ್ನಿವೇಶದ ಆಕಾಶಕ್ಕೆ ಚಿತ್ರಪಟವನ್ನು ಉಪಮಾನವಾಗಿ ಕವಿಯು ಹೇಳಿರುವನು.

ಹೀಗೆಯೇ ಕನ್ನಡ ಚಂದ್ರಪ್ರಭಪುರಾಣದಲ್ಲಿಯೂ—

“ ಜ್ಯೋತಿಷ್ಠಾವಳಿ.....ಸ್ಫುರದ್ಭೂಷಣೋ |

ದ್ಯೋತಂ ಬಂದುದು ಮಾಲ್ಪ ಕೌತುಕದಿನಾ ನಿರ್ವಾಣ ಕಲ್ಯಾಣಮಂ || ”

“ ಅಂಬರಮಾವಗಂ ನೆರೆದು ತಿಂಬಿದ ದೇವನಿಕಾಯದಿಂದೆ ಚಿ |

ತ್ರಂ ಬರೆದಂಬರಕ್ಕೆ ದೊರೆಯಾದುದು.....|| ”

ಎಂದು ಚಂದ್ರಪ್ರಭನ ನಿರ್ವಾಣಕಲ್ಯಾಣವನ್ನು ನೆರವೇರಿಸಲು ಸಪರಿವಾರವಾಗಿ ಆಕಾಶದಲ್ಲಿ ಹೋಗುತ್ತಿದ್ದ ಇಂದ್ರನ ಪ್ರಯಾಣ ಸನ್ನಿವೇಶದಲ್ಲಿ ಆ ಸ್ಥಳದ ಆಕಾಶಭಾಗ (ಅಂಬರ) ವನ್ನು ಚಿತ್ರವನ್ನು ಬರೆದ (ಅಂಬರಕ್ಕೆ) ಬಟ್ಟೆಗೆ ಹೋಲಿಸಿರುವುದು ಸ್ಪಷ್ಟವಾಗಿಯೇ ಇದೆ.

ಮೇಲೆ ಹೇಳಿದ ಕಾವ್ಯೋದಾಹರಣಗಳ ಪ್ರಕರಣಗಳ ಬಲದಿಂದಲೂ, ಈ ಅರ್ಥವನ್ನೇ ಹೋಲತಕ್ಕ ಇತರ ಕಾವ್ಯಗಳ 1 ವರ್ಣನೆಗಳ ಆಧಾರದಿಂದಲೂ, ಸೂಚೀಯಾನ ಅಥವಾ ಇದರ ತದ್ಭವರೂಪವಾದ ಸೂರ್ಯಾಣ ಈ ಶಬ್ದಗಳಿಗೆ ಬಣ್ಣದ ಬಟ್ಟೆ ಎಂಬರ್ಥವು ನಿಶ್ಚಿತವಾಗುವುದು. ಇನ್ನು ಈ ಅರ್ಥವು ಶಬ್ದಾರ್ಥದಿಂದಲೂ ಉಪಲಬ್ಧವಾಗುವುದೆಂಬುದು ಮುಂದೆ ನಿರೂಪಿತವಾಗುವುದು.

ಸೂಚೀಯಾನ-ಎಂಬ ಸಂಸ್ಕೃತಶಬ್ದವು ನಮಗೆ ತಿಳಿದಮಟ್ಟಿಗೆ ಪ್ರಸಿದ್ಧವಾಗಿರುವ ಸಂಸ್ಕೃತಭಾಷೆಯ ಯಾವುದೊಂದು ಕಾವ್ಯದಲ್ಲಿಯೂ ಇದುವರೆಗೆ ಪ್ರಯುಕ್ತವಾಗಿರುವಂತೆ ಕಂಡುಬರುವುದಿಲ್ಲ. ಹಾಗೆಯೇ ಸಂಸ್ಕೃತ ನಿಘಂಟುಗಳಲ್ಲಿಯೂ ಇದರ ಅರ್ಥ

1. ಈ ಸ್ಥಳಗಳಲ್ಲಿಲ್ಲ ಸೂರ್ಯಾಣ ಶಬ್ದವಿಲ್ಲದಿದ್ದರೂ ಬಣ್ಣದ ಬಟ್ಟೆ ಎಂಬ ಅರ್ಥವನ್ನು ಕೊಡುವ ಚಿತ್ರಪಟದ ಶಬ್ದಗಳಿರುವುವು.

ವನ್ನು ಹೇಳಿರುವಂತೆ ತಿಳಿದು ಬರುವುದಿಲ್ಲ. ಈಗ ಈ ಶಬ್ದಕ್ಕೆ ಕರ್ಣಾಟಕ ಮಹಾಕವಿಗಳ ಪ್ರಯೋಗದಿಂದ ಬಣ್ಣದ ಬಟ್ಟೆ ಎಂಬ ಅರ್ಥವನ್ನು ಹೇಳಬೇಕೆಂಬುದು ನಿಶ್ಚಿತವಾಗಿರುವುದರಿಂದ ಈ ಅರ್ಥವು ಈ ಶಬ್ದದಿಂದ ವಾಚ್ಯವಾಗುವಂತೆ ಅವಯವಾರ್ಥವನ್ನು ನಿರೂಪಿಸಬೇಕಾಗಿರುವುದು. ಸೂಚೀಯಾನ ಶಬ್ದವು ಸೂಚೀ + ಯಾನ ಎಂಬ ಎರಡು ಸಂಸ್ಕೃತ ಶಬ್ದಗಳು ಸೇರಿರುವ ಸಮಸ್ತಪದವಾಗಿರುವುದು. ಈ ಶಬ್ದಗಳು ಅನ್ಯಪದಾರ್ಥವನ್ನು ಹೇಳುವುದರಿಂದ ಈ ಸಮಸ್ತಪದದಲ್ಲಿ ಸೂಚ್ಯಾಃ + ಯಾನಂ ಯಸ್ಮಿನ್ ತತ್ = ಸೂಚೀಯಾನಂ ಎಂದು ವ್ಯುತ್ಪತ್ತಿಬದ್ಧವಾದುದನ್ನು ಹೇಳಬೇಕಾಗಿರುವುದು. ಅಥವಾ ಸೂಚ್ಯಾಃ + ಯಾನಂ ಎಂದು ಪಷ್ಠೀತತ್ಪುರುಷವನ್ನು ಹೇಳಿ “ಅರ್ಶಾಪ್ಯಚ್” ಎಂಬ ಸೂತ್ರದಿಂದ ಉಳ್ಳ ಎಂಬ ಅರ್ಥವುಳ್ಳ “ಅಚ್” ಪ್ರತ್ಯಯವನ್ನು ಹೇಳಿ ಸೂಚೀಯಾನವುಳ್ಳುದು ಎಂದು ರೂಪನಿಷ್ಪತ್ತಿಯನ್ನು ಹೇಳಬೇಕಾಗಿರುವುದು. ಇಲ್ಲಿ ಸೂಚ್ಯಾಃ ಎಂದರೆ ಸೂಚಿಯ, ಯಾನ-ಗಮನಾಗಮನ ಎಂದು ಶಬ್ದಾರ್ಥವಾಗುವುದು. ಎಂದರೆ ಯಾವುದಾದರೊಂದು ಬಣ್ಣದ ಮಂದವಾದ (ಬನಾತ್ ಎಂದು ವ್ಯವಹಾರ) ಬಟ್ಟೆಯಲ್ಲಿ ಕಮಲ ಚಂದ್ರ, ಸೂರ್ಯ, ಬಳ್ಳಿಗಳು, ಪ್ರಾಣಿಗಳು ಮೊದಲಾದುವುಗಳಲ್ಲಿ ಇಷ್ಟಬಂದ ಆಕಾರವನ್ನು ಆಯಾ ವಸ್ತುಗಳ ಆಕಾರಕ್ಕೆ ತಕ್ಕ ಬೇರೆಬೇರೆ ಬಣ್ಣದ ತೆಳುವಾದ ಬಟ್ಟೆಗಳಿಂದ ಕತ್ತರಿಸಿಟ್ಟುಕೊಂಡು ಅವುಗಳನ್ನು ಸೂಜಿಯಿಂದ ಹೊಲಿದು ಮಾಡಿರುವ ಬಟ್ಟೆ ಎಂದು ತಾತ್ಪರ್ಯವಾಗುವುದು. ಈ ಬಗೆಯ ಬಟ್ಟೆಗಳು ನಮ್ಮ ದಕ್ಷಿಣ ದೇಶದ ಪ್ರಾಚೀನ ಕಾಲದಿಂದಲೂ ಇರುವ ದೇವಸ್ಥಾನಗಳಲ್ಲಿ ಈಗಲೂ ಉತ್ಸವ ಕಾಲಗಳಲ್ಲಿ ದೇವರು ಬಿಜಯ ಮಾಡಿಸತಕ್ಕ ಮಂಟಪದ ಕಂಭಗಳಿಗೂ, ಮೇಲ್ಭಾಗಕ್ಕೂ ಕಟ್ಟಿ ಅಲಂಕರಿಸುವ ಪದ್ಧತಿಯು ನಡೆದುಬರುತ್ತಿರುವುದು. ಜಿನನ ಪಂಚಕಲ್ಯಾಣಸಮಯದಲ್ಲಿ ಆಕಾಶದಲ್ಲಿ ಬರುವ ದೇವತೆಗಳ ಸನ್ನಿವೇಶವನ್ನು ಸೂರ್ಯಾಣ ಎಂದರೆ ಉತ್ಸವಕಾಲದಲ್ಲಿ ಅಲಂಕಾರಕ್ಕಾಗಿ ಕಟ್ಟತಕ್ಕ ಸೂರ್ಯಾಣದ ಬಟ್ಟೆಯೆಂದು ಮಾಡಿರುವ ಉತ್ತೇಕ್ಷೆಯು ಚೆನ್ನಾಗಿ ಹೊಂದಿಕೊಂಡಿರುವುದರಿಂದ ಈ ಬಗೆಯ ಬಟ್ಟೆಯೆಂಬ ಅರ್ಥದಲ್ಲಿ ವಿಶೇಷವಾದ ಔಚಿತ್ಯವೂ ಉಂಟೆಂಬುದರಲ್ಲಿ ಸ್ವಲ್ಪವೂ ಸಂದೇಹವಿಲ್ಲ.

ಸಂಸ್ಕೃತದಲ್ಲಿ ಸೂಚೀಯಾನವೆಂಬೀ ಶಬ್ದವು ಪ್ರಸಿದ್ಧವಾಗಿಲ್ಲದಿದ್ದರೂ ಚತುಷ್ಪದ ಕಲೆಗಳಲ್ಲಿ “ಸೂಚೀವಾನಕ್ರಿಯಾ” ಎಂಬ (ಕೈಗಾರಿಕೆಯ ಕೆಲಸ) ಶಿಲ್ಪಕರ್ಮವೊಂದನ್ನು ಹೇಳಿ ಇದಕ್ಕೆ ಸೂಚೀ = ಸೂಜಿಯಿಂದ, ವಾನ = ನೆಯ್ತು ಮಾಡತಕ್ಕ ಬಟ್ಟೆಯ, ಕ್ರಿಯಾ = ಕೆಲಸ 1 ಎಂದು ವಿವರಿಸಿ ಹೇಳಿದೆ. ನೇಯುವುದು, ಹೊಲಿಯುವುದು, ಎರ

1. ವಾಮನಾಲಂಕಾರ—ಅ. ೩. ಸೂ. ೭. ರಮ್ಯಾಖ್ಯಾ—ಕಲಾ ನೃತ್ಯಗೀತಾದಯಶ್ಚತುಷ್ಪದಃ, ಉಪಕಲಾಶ್ಚತುಶ್ಚತಂ — ಕಲಾನಾಮುದ್ದೇಶಃ ಕೃತೋಭಾಮಹೇನ — ನೃತ್ಯಂ ಗೀತಂ ತಥಾ ವಾದ್ಯಮಾಲೇಖ್ಯಂ ಮಣಿಭೂಮಿಕಾಃ || ದಶನಾದ್ಯಂಗರಾಗಶ್ಚ ಮಾಲ್ಯಗುಮ್ಭವಿಚಿತ್ರತಾ || ವೇಣುವೀಣಾದಿಕಾಲಾಪಸಾಟವಂ ಶೇಖರಕ್ರಿಯಾ || ನೇಪಥ್ಯಂ ಗಂಧಯುಕ್ತಿಶ್ಚ ಕರ್ಣಪತ್ರಕ್ರಿಯಾ ಭಿದಾ || ವಿಶೇಷ ಭೇದ್ಯಕ್ಲಾಪ್ತಿಶ್ಚ ನಾನಾ ಭೂಷಣಯೋಜನಂ || ಇಂದ್ರಜಾಲಂ ಕಾಚಿಮಾರಂ ಸಾಮುದ್ರಂ ಹಸ್ತಲಾಘವಮ್ || ಸೂಚೀವಾನಕ್ರಿಯಾ ಸೂತ್ರಕ್ರಿಯಾ ಸಲಿಲವಾದ್ಯಕಂ || ಸೂಪಶಾಸ್ತ್ರ

ಡಕ್ಕೂ ಉಪಲಕ್ಷಣೆಯಿಂದ ಏಕಾರ್ಥಕವೆಂದು ಗ್ರಹಿಸುವುದರ ಮೂಲಕ ಸೂಚೀವಾನ ಶಬ್ದಕ್ಕೆ ನಾವು ಮೇಲೆ ಹೇಳಿದ ಬಣ್ಣದ ಬಟ್ಟೆಯನ್ನು ರಚಿಸುವ (ಸೂಯಾಣರಚನೆಯ) ಕಾರ್ಯವೆಂದು ಹೇಳಬಹುದು. ಸೂಚೀಯಾನ ಶಬ್ದವು ಸಂಸ್ಕೃತದಲ್ಲಿ ಬಳಕೆಯಲ್ಲಿಲ್ಲದೆ ಇದರ ಅರ್ಥವನ್ನು ಕೊಡುವ ಸೂಚೀವಾನ ಶಬ್ದವು ಪ್ರಸಿದ್ಧವಾಗಿರುವುದರಿಂದ—ಸೂಚೀವಾನ ಶಬ್ದವನ್ನೇ ಸೂಚೀಯಾನ ಶಬ್ದಕ್ಕೆ ಪ್ರತಿಯಾಗಿ ಸ್ವೀಕರಿಸಿ ಸೂಚೀವಾನ ಶಬ್ದದ ತದ್ಭವವೇ ಸೂಯಾಣವೆಂದು ಹೇಳಬಹುದಲ್ಲವೇ? ಎಂಬ ಪ್ರಶ್ನೆಯು ಹುಟ್ಟುವುದು ಸಹಜವಾಗಿರುವುದು. ಆದರೆ ಶಬ್ದಮಣಿದರ್ಪಣಕಾರನು—ಸೂಯಾಣಶಬ್ದ ರೂಪವನ್ನು ಸಂಸ್ಕೃತ ಶಬ್ದದಿಂದ ನಿಷ್ಪತ್ತಿಮಾಡುವಲ್ಲಿ ಸಂಸ್ಕೃತ ಸಮಾಸಪದಗಳನ್ನು ತದ್ಭವಕ್ಕೆ ತರುವಾಗ ಸಂಸ್ಕೃತ ಸಮಸ್ತಪದಗಳಲ್ಲಿಯ ಪೂರ್ವಪದದ ಅಂತ್ಯಾಕ್ಷರವು ಮಾತ್ರವೇ ಲೋಪವಾಗಿರುವುದಕ್ಕೆ ಈ ಶಬ್ದವನ್ನು ಲಕ್ಷ್ಯವನ್ನಾಗಿ ಕೊಟ್ಟಿರುವುದರಿಂದ ಸೂಚೀವಾನ ಎಂಬ ಸಂಸ್ಕೃತ ಶಬ್ದದ ಪೂರ್ವಪದದ ಕೊನೆಯಕ್ಷರವನ್ನು ಲೋಪಿಸಿದರೆ ಸೂವಾಣ ಎಂಬ ಶಬ್ದವು ನಿಷ್ಪನ್ನವಾಗುವುದಲ್ಲದೆ ಸೂಯಾಣವೆಂಬ ರೂಪವು ನಿಷ್ಪನ್ನವಾಗುವುದಿಲ್ಲ. ಅದುದರಿಂದ ಸಂಸ್ಕೃತದಲ್ಲಿ ೬೪ ಕಲೆಗಳಲ್ಲಿ ಒಂದು ಕಲೆಯೆನಿಸಿಕೊಂಡಿರುವ ಸೂಚೀವಾನವೆಂಬ ಶಿಲ್ಪವನ್ನು ಹೇಳುವಾಗ ಕರ್ಣಾಟಕಕವಿಗಳು—ಕನ್ನಡ ಕವಿಗಳಲ್ಲಿ ಈ ಶಬ್ದವನ್ನು ಪ್ರಯೋಗಿಸಿರುವ ಜೈನಕವಿಗಳು—ಸೂಚೀಯಾನ ಶಬ್ದದ ತದ್ಭವವನ್ನೇ ಸೂಯಾಣ ಎಂದು ಪ್ರಯೋಗಿಸಿರುವರಲ್ಲದೆ ಸೂವಾಣ, ಸೂಚೀವಾನ ಈ ಶಬ್ದಗಳನ್ನು ಪ್ರಯೋಗಿಸಿಲ್ಲ. ಆದಕಾರಣ ಪ್ರಕೃತದಲ್ಲಿ ಸಂಸ್ಕೃತಭಾಷೆಯಲ್ಲಿ ಚತುಷ್ಪದಕಲೆಗಳಲ್ಲಿ ಪ್ರಸಿದ್ಧವಾಗಿರುವ ಒಂದು ಕಲೆಯ ಹೆಸರಾದ ¹ ಸೂಚೀವಾನ—ಎಂಬ ಶಬ್ದವನ್ನು ಸೂಚೀಯಾನ

ಪರಿಜ್ಞಾನಂ ಶಾರಿಕಾಶುಕವಾದನಂ || ರಸವಾದೋ ವಾಸ್ತುವಿದ್ಯಾ ತಕ್ಷಣಂ ಮೇಚಕೋತ್ಕರಃ || ಸಚೀವ ನಿರ್ಜೀವದ್ವ್ಯಾತಶಾಸ್ತ್ರಸಂಪಾದ್ಯಪಾಟವಂ || ಧೋರಣಾ ಮಾತೃಕಾಯಂತ್ರಂ ಮಾತೃಕಾಕಾವ್ಯಲಕ್ಷಣಂ ಆಕರ್ಷಕಕ್ರೀಡಿತಂಚ ನಿಮಿತ್ತಾಗಮವೇದನಂ || ಅಗ್ತ್ಯಂಬುಸೇನಾದಿಪ್ರಂಭೋ ವಿಷಪ್ರತಿವಿಷಾಗಮಃ || ಪಾಂಚಾಲೀನೃತ್ಯಕರಣಂ ತಂದುಲಾದಿಬಲಿಕ್ರಿಯಾ || ಪ್ರಹೇಳಿಕಾ ದುರ್ವಚಕ ಪ್ರತಿಮಾಯಾದಿಯೋಜನಮ್ || ಮಂತ್ರವಾದಪರಿಜ್ಞಾನಂ ವಿಶೀರ್ಣಾಕ್ಷರಮುಷ್ಠಿಕಾ || ಸರ್ವಾಭಿಧಾನಕೋಶೋಕ್ತಿಃ ಪರಕಾಯಪ್ರವೇಶನಮ್ || ಜಯವ್ಯಾಯಾಮಚಿತ್ರಾಪ್ತಿಃ ಪತ್ರಿಕಾಚಿತ್ರಕರ್ತನಂ || ರತ್ನೋತ್ಪತ್ತಿಸ್ಥಾನಶಾಸ್ತ್ರಂ ದರ್ಪಣಾದಿಲಿಪಿಕ್ರಿಯಾ || ತಿರಸ್ಕರಿಣ್ಯಾದ್ಯಾವ್ಯಾಪ್ತಿಃ ಪುಷ್ಪಶಾಟಕಿಕಾಗಮಃ || ಹಸ್ತಶ್ಚಲಕ್ಷಣಜ್ಞಾನಂ ತಿರ್ಯಗ್ಗೃಹಯವೇದನಮ್ || ಪರೇಂಗಿತಪರಿಜ್ಞಾನಂ ಜಲಯಾನಾಗಮಜ್ಞತಾ || ಪರಚೇತಃ ಪ್ರವೇಶಶ್ಚ ಚತುಷ್ಪದಿರಮಾಃಕಲಾಃ—(ವಾತ್ಸ್ಯಾಯನೀಯಾದಿಪುಕ್ತಚಿದ್ವೇದೋದ್ಯತೇ. (ವಾತ್ಸ್ಯಾಯನಾದಿ ಶಾಸ್ತ್ರಗಳಲ್ಲಿ ಹೇಳಿರುವ ಕಲೆಗಳ ಹೆಸರಿಗೂ ಇಲ್ಲಿ ಹೇಳಿರುವುದಕ್ಕೂ ಸ್ವಲ್ಪ ಭೇದವು ಕಾಣಬರುವುದು. ಈ ಚತುಷ್ಪದಕಲೆಗಳನ್ನು ಶ್ರೀಮದ್ಭಗವತ ದಶಮಸ್ಕಂಧದ ೩೯ ಪದ್ಯದ ಶ್ರೀಧರೀಯ ವ್ಯಾಖ್ಯಾನದಲ್ಲೂ, ಅವುಗಳ ವಿವರಣವನ್ನು ಅದರ ಟಿಪ್ಪಣಿದಲ್ಲೂ ಕೊಟ್ಟಿದೆ.

1, ವಾಚಸ್ಪತ್ಯ ನಿಘಂಟುವಿನಲ್ಲಿ ಚತುಷ್ಪದಕಲೆಗಳ ಹೆಸರನ್ನು ಹೀಗೆ ಹೇಳಿರುವ ಸ್ಥಳದಲ್ಲಿ ಸೂಚೀವಾನ ಶಬ್ದಕ್ಕೆ ಪ್ರತಿಯಾಗಿ ಸೂಚೀವಾಸ ಎಂಬ ಶಬ್ದವನ್ನು ಹೇಳಿದೆ. ಇಂಗ್ಲೀಷ್ ಸಂಸ್ಕೃತ ಡಿಕ್ಷನರಿಗಳಲ್ಲಿ ವಾನ—ವಾಸ ಎಂಬೀ ಶಬ್ದಗಳೆರಡಕ್ಕೂ ಒಂದೇ ಅರ್ಥವನ್ನು ಬರೆದಿದೆ. (भात- n (fr. vā) the act of weaving or sewing, Nyāya; say reckoned among

ಎಂದು ಕನ್ನಡ ಕವಿಗಳು ಭ್ರಮಿಸಿ ಪ್ರಯೋಗಿಸಿರುವರೆಂದಾಗಲಿ ಅಥವಾ ಸೂಚೀವಾನ, ಸೂಚೀಯಾನ ಶಬ್ದಗಳೆರಡೂ ಏಕಾರ್ಥಕ ಶಬ್ದಗಳೆಂದಾಗಲಿ ಹೇಳಬೇಕಾಗುವುದು. ಆದರೆ ಈ ಎರಡು ಪದಗಳೂ ಸಮಾನಾರ್ಥಕಗಳೆಂದು ಹೇಳುವುದಕ್ಕಿಂತಲೂ ಈ ಪದಗಳಲ್ಲಿರುವ ಉತ್ತರ ಪದದ ಧಾತುಗಳು ಭಿನ್ನಭಿನ್ನವಾಗಿರುವುದರಿಂದ ಇವೆರಡು ಕಾರ್ಯಗಳೂ ಸೂಜಿಯಿಂದ ರಚಿಸತಕ್ಕ ಭಿನ್ನಭಿನ್ನ ರಚನಾಕಾರ್ಯಗಳೆಂದು ಹೇಳುವುದು ಉಚಿತವೆಂದು ತೋರುವುದು. ಹೇಗೆಂದರೆ-ಸೂಚೀ ಶಬ್ದವು ಈ ಎರಡು ಶಬ್ದಗಳಲ್ಲಿಯೂ ಪೂರ್ವಪದವಾಗಿ ಒಂದೇ ಅರ್ಥವನ್ನು (ಎಂದರೆ ಬಟ್ಟೆಯನ್ನು ರಚಿಸುವ ಕಾರ್ಯಕ್ಕೆ ಕರಣ-ಸಾಧಕತಮ-ವಾದುದು ಎಂಬರ್ಥವನ್ನು) ಕೊಡುವುದು. ಉತ್ತರಪದಗಳಲ್ಲಿ ಒಂದಾದ ವಾನ (ವಾಸ) ಶಬ್ದವು ವೇಯ್ ತಂಪು ಸಂತಾನೇ (ವೇ-ಧಾತು, ನೂಲುಗಳ ನಿರಂತರವಾದ ಸೇರುವೆಯಿಂದ ಹುಟ್ಟಿದುದು ಅಥವಾ ನೂಲುಗಳ ಸಮೂಹವನ್ನುಳ್ಳದು) ಎಂಬ ಸಂಸ್ಕೃತ ಧಾತುವಿನ ಕೃದಂತ ರೂಪವಾಗಿದ್ದು ನೂಲಿನಿಂದ ಒಂದು ಯಂತ್ರದ ಮೂಲಕ ಮಾಡತಕ್ಕ ಬಟ್ಟೆಯ ರಚನೆ ಯೆಂಬ ಅರ್ಥವನ್ನು ಹೇಳುವುದರಿಂದ ಸೂಚೀವಾನ ಶಬ್ದಕ್ಕೆ ಸೂಜಿಯ ಸಹಾಯದಿಂದ ನೂಲಿನಿಂದ ಹೆಣೆದು ಮಾಡಿರತಕ್ಕ ಹೊಲಿಗೆಯ¹ ಬಟ್ಟೆಯೆಂದು ಅರ್ಥವಾಗುವುದು. ಹೀಗೆಯೇ ಮತ್ತೊಂದಾದ ಯಾನ ಶಬ್ದವು ಯಾ-ಪ್ರಾಪಣೇ (ಯಾ-ಧಾತು ಒಂದು ಸ್ಥಳವನ್ನು ನಡೆದು ಸೇರುವುದು) ಎಂಬ ಸಂಸ್ಕೃತ ಧಾತುವಿನ ಕೃದಂತರೂಪವಾಗುವುದರಿಂದ ಸೂಜಿಯ, ಯಾನ-ಹೋಗಬರುವಿಕೆಯುಳ್ಳದು-ಎಂದರೆ ಸೂಜಿಯಿಂದ ಹೊಲಿದು ಮಾಡತಕ್ಕ ಬಟ್ಟೆಯೆಂದು ಅರ್ಥವಾಗುವುದು. ಯಾವುದಾದರೊಂದು ಬಣ್ಣದ ಮಂದನಾದ ಬಟ್ಟೆಯನ್ನು ತಮಗೆ ಬೇಕಾದಷ್ಟು ಉದ್ದ ಅಗಲವಿರುವಷ್ಟನ್ನು ತೆಗೆದುಕೊಂಡು ಅದರ ಮೇಲೆ ಸೂಕ್ಷ್ಮವಾದ ಬಣ್ಣದ ಬಟ್ಟೆಗಳನ್ನು ತಮಗೆ ಇಷ್ಟಬಂದ ಹೂ, ಬಳ್ಳಿ, ಮೃಗಗಳು, ಪಕ್ಷಿಗಳು, ಮರಗಳು ಈ ಆಕಾರದಲ್ಲಿ ಮೊತ್ತವಾಗಿಯಾಗಲಿ, ಚೂರುಚೂರಾಗಿ ಅಗಲಿ ಕತ್ತರಿಸಿಕೊಂಡು ಅವನ್ನು ಸೇರಿಸಿ ಸೂಜಿಯಿಂದ ಹೊಲಿದು ಮಾಡತಕ್ಕ ಬಣ್ಣದ ಬಟ್ಟೆಯ ಕೆಲಸವೆಂದು ಅರ್ಥವಾಗುವುದು. ಹೀಗೆ ಸೂಜಿಯಿಂದ ರಚಿತವಾಗುವ ಈ ಎರಡು ಬಗೆಯ ಬಟ್ಟೆಗಳಲ್ಲದೆ, ಬಿಳಿಯ ಬಟ್ಟೆಯಮೇಲೆ ಹೂವು ಬಳ್ಳಿ, ಮೃಗ, ಮೊದಲಾದ ಪದಾರ್ಥಗಳ ಹೆಲವು ಆಕೃತಿಗಳನ್ನು ಬಣ್ಣದ ನೂಲುಗಳಿಂದಲೇ ಹೊಲಿದು ಮಾಡುವ ಮತ್ತೊಂದು ಬಗೆಯ ಕಾರ್ಯವೂ ಉಂಟು. (ದೇಶದ ಎಲ್ಲಾ ಬಾಲಿಕಾ ಪಾಠಶಾಲೆಗಳಲ್ಲೂ ಸೂಜಿಯ ಕಾರ್ಯ (ನೀಡಲ್ ವರ್ಕ್ಸ್) ಎಂಬ ಹೆಸರಿನಿಂದ ಈ ಬಗೆಯ ಕೈ ಕೆಲಸವು ಅಭ್ಯಾಸಮಾಡಲ್ಪಡುತ್ತಿರುವುದು) ಇದೂ ಸೂಜಿಯ ಕಾರ್ಯವೇ ಆಗಿರುವುದರಿಂದ ಇದನ್ನೂ ಸೂಯಾಣ ಶಬ್ದದಿಂದಲೇ ವ್ಯವಹರಿಸಬಹುದು.

the 64 kalās—श्रीम-1 Vāya weaving or a weaver (See, tantu-tantra-sūtra) Sūchivān kurman-the art of Sewing and weaving.)

1. ಶ್ರುತ್ಯಂತಕಾಲವ್ಯವಹಾರದಲ್ಲಿ ಉಪಯೋಗಿಸುತ್ತಿರುವ-ನ್ಯಾಟಿ ಬನಿಯ (ಹೆಣೆಗೆಯ ಅಂಗಿ) ಹಾಸನಟೋಪಿ, ಉಲ್ಲಸ ದಾರದಿಂದ ಮಾಡತಕ್ಕ ಬನಿಯ. ತಲೆಯ ಟೊಪ್ಪಿಗೆ ಮೊದಲಾದವನ್ನು ಈ ಬಗೆಯ ಕಾರ್ಯಕ್ಕೆ ಉದಾಹರಣವಾಗಿ ಕೊಡಬಹುದು.

ಮೇಲಣ ವಿಮರ್ಶೆಯಿಂದ ಸೂಚೇವಾನ (ವಾಪ), ಸೂಚೇಯಾನ ಕಾರ್ಯಗ
ಳೆರಡೂ ಒಂದೇ ಜಾತಿಗೆ ಸೇರಿದ ಎರಡು ಬಗೆಯ ಕೈ ಕೆಲಸ (ಶಿಲ್ಪ) ವೆಂದು ತಿಳಿದುಬರುವು
ದಲ್ಲದೆ ಇವುಗಳಲ್ಲಿ ಒಂದಾದ ಸೂಚೇಯಾನವೆಂಬ ಶಬ್ದದ ವಿಕೃತರೂಪವು ಸೂಯಾಣ
ಶಬ್ದವೆಂದೂ, ಇದಕ್ಕೆ ಒಂದು ಬಗೆಯ ಬಣ್ಣದ ಮಂದವಾದ ಬಟ್ಟೆಯ ಮೇಲೆ ಹೂವು,
ಪ್ರಾಣಿಗಳು, ಗಿಡಮರಬಳ್ಳಿಗಳು ಇವುಗಳ ಆಕಾರದಂತೆ ಬೇರೆಬೇರೆ ಬಣ್ಣದ (ಆಯಾ ವಸ್ತು
ಗಳಿಗೆ ಸಹಜವಾದ ಬಣ್ಣಗಳ) ಸೂಕ್ಷ್ಮವಾದ ಬಟ್ಟೆಗಳನ್ನು ಕತ್ತರಿಸಿಕೊಂಡು ಸೂಚಿಯ
ಸಹಾಯದಿಂದ ಹೊಲಿದು ಮಾಡಿರುವ 1 ಹಲವು ಬಣ್ಣದಿಂದ ಕೂಡಿ ಮನೋಹರವಾಗಿ
ರುವ ಬಟ್ಟೆ, ಎಂಬ ಅರ್ಥವನ್ನು ಹೇಳಬೇಕೆಂದೂ ಸ್ಪಷ್ಟವಾಗಿ ನಿರೂಪಿತವಾಗುವುದು.

(೪) ತೆಗಳಿಗೆ:—ಆದಿ. ಅ. ೨. ೬೧ ವಚನ—

ನ || ಅಂತು ಮಹಾಬಳಚರೇಂದ್ರಂ...ಚಂಚತ್ವಂಚರತ್ನಪ್ರಭಾಪ್ರಸರಪ್ರಕಟಿತ
ಸಂಧ್ಯಾಭ್ರವಿಭ್ರಮಭ್ರಾಜಿ ದಿವ್ಯತತ್ವದ ಪೊರೆಯೊಳ್ಳೆಗೆದ [ಕೆಮ್ಮುಗಿಲತೆಗಳಿಗೆಯ
ಪೊರೆಯೊಳಗೆ] ತಳತಳಿಸಿ ಪೊಣಮಡುವೆಳನೇಸಲ ಬಳಗದ ಬೆಳಗನೊಳಕೊಂಡು—

ಈಗ ಮುದ್ರಿತವಾಗಿರುವ ಆದಿಪುರಾಣದಲ್ಲಿ ಈ ಪದವನ್ನೊಳಕೊಂಡಿರುವ [ಕೆಮ್ಮು
ಗಿಲ.....ಳಗೆ] ವಾಕ್ಯವನ್ನು ರೇಖೆಯ ಕೆಳಗೆ ಕ ಪ್ರತಿಯ ಸಾಠವೆಂದು ಮುದ್ರಿಸಿರು
ವರು. ಸಂಪಾದಕರಿಗೆ ಈ ಸಾಠವು ಒಂದೇ ಓಲೆಯ ಪ್ರತಿಯಲ್ಲಿ ದೊರಕಿದುದರಿಂದ ಅವರು
ಇದನ್ನು ಅಧಿಕ ಸಾಠವೆಂದು ಭ್ರಮಿಸಿ ರೇಖೆಯ ಕೆಳಗೆ ಬರೆದಿರುವಂತೆ ತೋರುವುದು.
ಆದರೆ ಈ ಶಬ್ದವಿರುವ “ಕೆಮ್ಮುಗಿಲ.....” ಎಂಬೀ ವಾಕ್ಯವು ಇಲ್ಲದಿದ್ದರೆ ಇಲ್ಲಿ ಉಕ್ತವಾ
ಗಿರುವ ಸಾವಯವೋಪಮಾಲಂಕಾರದಲ್ಲಿ ಉಪಮಾನವಾಕ್ಯದಲ್ಲಿ ನ್ಯೂನಾರ್ಥಕತ್ವವೆಂಬ
ದೋಷವು ತೋರುವುದು. ಪ್ರಕೃತದಲ್ಲಿ—“ಮಹಾಬಳ ಖಚರೇಂದ್ರನು ತಪಸ್ಸನ್ನು ಮಾಡಿ
ಕೊನೆಯಲ್ಲಿ ಪ್ರಾಯೋಪಗಮನದಿಂದ ತನ್ನ ಮನುಷ್ಯ ಶರೀರವನ್ನು ತ್ಯಜಿಸಿ ದೇವಗತಿ
ಯಿಂದ ಅದೇ ಕಾಲದಲ್ಲಿ 2 ಈಶಾನಕಲ್ಪವಿಮಾನ ಮೊಂದರಲ್ಲಿ (ಜೈನ ಸಂಪ್ರದಾಯ ಸಿದ್ಧ
ವಾದ ೧೬ ಸ್ವರ್ಗಗಳಲ್ಲೊಂದು) ಪಂಚರತ್ನಪ್ರಭಾಪ್ರಸರದ ವ್ಯಾಪನೆಯಿಂದ ಕೂಡಿ (ಸಂಧ್ಯಾ
ಕಾಲದ ಮೇಘಪಟಲದಂತೆ) ಒಂದರಮೇಲೆ ಮತ್ತೊಂದರಂತೆ ಹಾಸಿರುವ ದಿವ್ಯವಾದ
ತಲ್ಪದ (ಹಾಸಿಗೆಯ) ಪಕ್ಕದಲ್ಲಿ ಕೆಮ್ಮುಗಿಲ ತೆಗಳಿಗೆಗಳ (ಎಂದರೆ ಕೆಂಪಾಗಿರುವ ಮೇಘ
ಪಟಲಗಳ) ಪಕ್ಕದಲ್ಲಿ ತಳತಳಿಸಿ ಹೊಣವಡುವ ಸೂರ್ಯಸಮೂಹದ ಬೆಳಕಿನಂತೆ ಪ್ರಕಾಶ

1. ಮೂಡಬಿದಿರೆಯ ೨೨೨ನೇ ಪುಟ. ಲೋಕನಾಥಶಾಸ್ತ್ರಿಗಳವರು ಕಳುಹಿಸಿಕೊಟ್ಟ ಚಂದ್ರಪ್ರಭ
ಪುರಾಣದ ಓಲೆಯ ಪ್ರತಿಯಲ್ಲಿ ಸೂಯಾಣಶಬ್ದದ ಮೇಲೆ = ಈ ಬಗೆಯಲ್ಲಿ ಗುರ್ತಿಸಿ, ಬಣ್ಣದ ವಸ್ತು
ಎಂದು ಓಲೆಯ ಶೂನ್ಯಸ್ಥಳದಲ್ಲಿ ಬರೆದಿರುವುದು ಮೇಲೆ ನಾವು ಸಮರ್ಥಿಸಿರುವ ಈ ಅರ್ಥಕ್ಕೆ
ದೊಂಬಲವಾಗಿರುವುದು.

2. ಜೈನಸಂಪ್ರದಾಯದಲ್ಲಿ ಸ್ವರ್ಗಗಳು ಹದಿನಾರು. ಇವುಗಳಿಗೆ ಕಲ್ಪಗಳೆಂದೂ, ಮತ್ತು
ವಿಮಾನಗಳೆಂದೂ ಹೆಸರುಗಳುಂಟು.

ವನ್ನೋಳಿಕೊಂಡು ಉದಯಿಸಿದನು. (ಹುಟ್ಟಿದನು, ಕಾಣಿಸಿಕೊಂಡನು)-ಎಂದು ಈ ವಚನ ಭಾಗದ ತಾತ್ಪರ್ಯವು.

ಈ ವಾಕ್ಯದಲ್ಲಿರುವ ತೆಗಳಿಗೆ ಎಂಬ ಶಬ್ದವು ಅಪೂರ್ವವಾದ ಶಬ್ದವಾದರೂ ಇದನ್ನು ಈ ಆದಿಪಂಪನುಮಾತ್ರವಲ್ಲದೆ ಕರ್ಣಾಟಕ ಪ್ರಾಚೀನ ಕವಿಗಳಲ್ಲಿ 1 ಪೊನ್ನ, ಅಭಿ ನವಪಂಪ, ಅಗ್ಗ, ಈ ಮೂರುಮಂದಿಗಳೂ ಪ್ರಯೋಗಿಸಿರುವರು. ಈ ಶಬ್ದವು ಇದುವರೆಗೆ ಮುದ್ರಿತವಾಗಿ ಪ್ರಸಿದ್ಧವಾಗಿರುವ ಯಾವುದೊಂದು ಹಳಗನ್ನಡ 2 ನಿಘಂಟುಗಳಲ್ಲಿಯೂ ದೊರಕುವುದಿಲ್ಲ. ಅದುದರಿಂದ ಈ ಶಬ್ದಕ್ಕೆ ಪ್ರಾಚೀನ ಕವಿಗಳ ಪ್ರಯೋಗದಿಂದಲೇ ಅಯಾ ಪ್ರಕರಣಗಳನ್ನು ಏಮರ್ಶಿಸಿ ಸಕಲ ಪ್ರಕರಣೋಚಿತವಾದ ಅರ್ಥವನ್ನು ನಿರ್ಧರಿಸಿ ತಿಳಿಯ ಬೇಕಾಗಿದೆ. (ಸಿದ್ಧಾಂತಮಾಡಬೇಕಾಗಿದೆ) ಈಗಿನ ಕಾಲದ ಪದ್ಧತಿಯಂತೆ (ಪಾಶ್ಚಾತ್ಯ ಪದ್ಧತಿಯಂತೆ) ಕನ್ನಡ ಶಬ್ದಗಳನ್ನು ಅಕಾರಾದಿ ಕ್ರಮದಲ್ಲಿ ವಿಂಗಡಿಸಿ ಅದಕ್ಕೆ ಇಂಗ್ಲೀಷ್ ಅರ್ಥವನ್ನು ಕೊಟ್ಟು ಬರೆದಿರುವ ಕನ್ನಡ ಡಿಕ್ಷನರಿಯೊಂದು ಮುದ್ರಿತವಾಗಿ ದೊರಕು ವುದು. ಅದರಲ್ಲಿ 3 ತೆಗಳಿಗೆ ಎಂಬ ಶಬ್ದವನ್ನು ಬರೆಯುವುದಕ್ಕೆ ಮೊದಲು ತೆಗಳ್ (ತೇವುಳ) ect. -ತೆಗಳನೆಕ್ಕೋಣ (ಇಂದ್ರಲುಪ್ತಕ-ತಲೆಯ ಮೇಲಿನ ಕೂದಲುಗಳು ಇಲ್ಲದಹಾಗಾಗುವ ಬೇನೆ. ೪) ಎಂದು ತೆಗಳ್, ತೇವುಳಶಬ್ದಗಳನ್ನು ಬರೆದು ಮತ್ತೆ ತೆಗ ಳಿಗೆ-ತೆಗಳಿ ect., ತೆಗಳಿಗೆ ಬೀಬ್ to get deprived of hair-Abh. p. 7-93.) ಎಂದು ತೆಗಳಿಗೆ ಶಬ್ದಕ್ಕೆ ತಲೆಯಕೂದಲು ಉದಿರುವ ರೋಗ (ಸಂಸ್ಕೃತದಲ್ಲಿ ಈ ಬಗೆಯ ರೋಗಕ್ಕೆ ಇಂದ್ರಲುಪ್ತಕ ಕೇಶಘ್ನ ಎಂದು ಹೆಸರು) ಎಂದು ಅರ್ಥವನ್ನು ಬರೆದು ಪಂಪರಾಮಾಣವ ಪ್ರಯೋಗವನ್ನು ಈ ಯರ್ಥಕ್ಕೆ ಅಧಾರವಾಗಿ ಕೊಡಲ್ಪಟ್ಟಿರು ವುದು. ಅಲ್ಲದೆ ಮುಂದೆ ತೇವುಳಿಯೆಂಬ ಪದವನ್ನು ಬರೆದು-ತೆಗಳಿ-ತೆಗಳಿಗೆ-ತೇವುಳು ಈ ಶಬ್ದಗಳೆಲ್ಲವೂ ಸಮಾನಾರ್ಥಕಗಳೆಂದು ಬರೆದು A disease, producing baldness, falling of the hair (ಕೇಶಘ್ನ-386 o. r. ತೇವುಳು) ಎಂದು ಅರ್ಥವನ್ನೂ ಬರೆದಿರುವರು.

ಈ ಡಿಕ್ಷನರಿಯಲ್ಲಿ ಡಿಕ್ಷನರಿಕಾರರು ತೆಗಳಿಗೆ ಶಬ್ದವು ತೇವುಳು ಶಬ್ದದ ಪರ್ಯಾಯ ಶಬ್ದವೆಂದು ತಿಳಿದು 4 ಮಂಗರಾಜನಿಘಂಟುವಿನಲ್ಲಿ ತೇವುಳು ಶಬ್ದಕ್ಕೆ ಹೇಳಿರುವ

1. ಶಾಂತಿ. ಅ- ೩. ಪ. ೩೦. ಕೆಮ್ಮುಗಿಲ ತೆಗಳಿಗೆಯ ಪೊಗೆಗಳ ನೆಗೆದಪುವೆನೆ.

2. ಕರ್ಣಾಟಕಶಬ್ದಸಾರ. ಶಬ್ದಮಂಜರಿ, ಟ್ರಾ ಕುಳ ನಿಘಂಟು, ಕೇಶರಾಜನು ಶಬ್ದಮಂಜರಿ ಪರ್ವಾಂತ್ಯದಲ್ಲಿ ಕೊಟ್ಟಿರುವ ಪ್ರಯೋಗಸಾರ ಮೊದಲಾದುವು.

3. ಕಿಟ್ಟಲ್ ಡಿಕ್ಷನರಿ ಪುಟ. 740

4. ಮಂಗರಾಜನಿಘಂಟು. ಇದು ಮುದ್ರಿತವಾಗಿಲ್ಲ. ಮ|| ರಾ|| ಕಿಟ್ಟಲ್ ಸಾಯೇಬರು ಹಸ್ತ ಲಿಖಿತಪ್ರತಿಗಳ ಅಧಾರದಿಂದ ಬರೆದಿರುವರು.

“ಕೇಶವ್ವ” ಎಂಬ ರೋಗದ ಹೆಸರಿನೂ, ಇದೇ ಅರ್ಥವು ಪಂಪರಾಮಾಯಣದ ಪ್ರಯೋಗಕ್ಕೆ ಸರಿಹೋಗುವುದೆಂದೂ, ಪಂಪರಾಮಾಯಣದ ಪ್ರಕೃತ ಪ್ರಯೋಗವನ್ನು ಈ ಅರ್ಥಸಾಧನೆಗಾಗಿ ಉದಾಹರಿಸಿರುವರು. ವಿಚಾರಮಾಡಿದರೆ ಪಂಪರಾಮಾಯಣದಲ್ಲಿ ಈ ಅರ್ಥವು ಆ ಪ್ರಕರಣಕ್ಕೆ ಹೇಗೂ ಸಮಂಜಸವಾಗಿರುವಂತೆ ತೋರುವುದಿಲ್ಲ.

ಪಂಪರಾಮಾಯಣದಲ್ಲಿ ತತ್ಕರ್ತೃವಾದ ನಾಗಚಂದ್ರನು-1 ಬೇಸಗೆಯ ಕಾಲವನ್ನು ವರ್ಣಿಸುವ ಪ್ರಕರಣದಲ್ಲಿ-

ಚಂ|| ಮೃಗಕುಲಮಾಸೆಗೈಯ್ತು ಮೃಗತ್ವಷ್ಟಿ ಕೆಯಂ ಜಲಮೆಂದು ತೃಷ್ಣೆಯಿಂ |
ಪಗಲಿಬಾವನ್ನೆಗಂ ಪರಿದು ಗಂಟಲುರಂಬರಮಾಪಿ ಬೆಂದೊವಲ್ ||
ತೆಗಳಿಗೆ ವಿಂಚಿ ಬಾಯ್ಗೆ ಕರಿಸಂ ಬರೆ ನಾಲಗೆಗಿಟ್ಟು ನಟ್ಟಿದಿ |
ಟ್ಟಿ ಗಳೊಡನಕ್ಕೆ ಪೊಯ್ಯೆ ನಡೆಗೆಟ್ಟುವು ತೃಷ್ಣೆಯಿನಾರೊ ಬೇಯದರ್ ||೯೩||
(೨-೭)

“ ಜಂಕೆಗಳ ಗುಂಪು ಬಾಯಾರಿಕೆಯಿಂದ (ಕಂಗೆಟ್ಟು) ಬಿಸಿಲ್ದೊಪ್ಪಿಯ ನೀರನ್ನು ಜಲವೆಂದು ಅಸೆವಟ್ಟು ಹಗಲುಹೊತ್ತು ಇಳಿದುಹೋಗುವವರೆಗೂ (ಸೂರ್ಯನು ಅಸ್ತಾ ಚಲಕ್ಕೆ ಇಳಿಯುವ ಹೊತ್ತಿನವರೆಗೂ) ಓಡಿಯೋಡಿ ಹೋಗಿ ನೀರನ್ನು ಪಡೆಯದೆ ಮತ್ತಷ್ಟು ಗಮನಶ್ಚಿಂತನದಿಂದ ಗಂಟಲು ಎದೆಯವರೆಗೂ ದಾಹದಿಂದ ಒಣಗಿಹೋಗಿರಲು ಮತ್ತು ಬೆಂದೊವಲ್ ತೆಗಳಿಗೆ ಬೀಳಲು-(ಇದಕ್ಕೆ ಕಿಟ್ಟಿಲ್ಸಾಹೇಬರ ಅರ್ಥವನ್ನು ಅನುಸರಿಸಿ) ಬೆಂದುಹೋದ ತೊವಲು ಕೂದಲುದಿರುವ ರೋಗವು ಬೀಳಲು ಎಂದಾಗಲಿ, ಬೆನ್ನ ತೊವಲು ಕೂದಲುದಿರುವ ರೋಗವು ಬೀಳಲು ಎಂದಾಗಲಿ-ಅಥವಾ ಬೆಂದೊವಲ್ ತೆಗಳಿಗೆವೀಚಿ ಎಂದು ಸಮಸ್ತ ಪದವನ್ನಾಗಿ ಗ್ರಹಿಸಿದರೆ ಜೆನ್ನ ತೊವಲಿನಿಂದ ಅಥವಾ ಸೂರ್ಯಕಿರಣದಿಂದ ಬೆಂದುಹೋದ ತೊವಲಿನಿಂದ ಕೂದಲುದಿರುವ ರೋಗವು ಬೀಳಲು ಎಂದಾಗಲಿ ಹೇಳಬೇಕಾಗಿರುವುದು.) ಬಾಯಿಗೆ ನೋರಿಯು ಬರಲು, ನಾಲಿಗೆಯನ್ನು ನೀಡಿ ನಟ್ಟಿಹೋದ ಕಣ್ಣು ಗುಡ್ಡೆಗಳೊಡನೆ ಎರಡಕ್ಕಿಗಳೂ ಹೊಡೆದುಕೊಳ್ಳುತ್ತಿರಲು ಮುಂದೆ ನಡೆಯಲಾರದೆಹೋದುವು. (ಇವೆಲ್ಲಾ ಮುಮುಕ್ಷುರ್ವಾಂಸೆಯನ್ನು ಸೂಚಿಸುವ ಅನುಭಾವಗಳು.) ತೃಷ್ಣೆಯಿಂದ=ಅತ್ಯಾಸೆಯಿಂದ -ಬಾಯಾರಿಕೆಯಿಂದ (ಎಂದು ಎರಡರ್ಥವುಂಟು) ಬೇಯದವರು ಯಾರಿರುವರು? ಎಲ್ಲರೂ ಬೆಂದುಹೋಗುವರು. ಎಂದರೆ ಅತ್ಯಾಸೆಯುಳ್ಳವರೂ, ಬಾಯಾರಿದವರೂ ವಿಶೇಷವಾಗಿ ಸಂತಾಪಹೊಂದಿ ಕುದಿಯುವರು ಎಂದು ಈ ಪದ್ಯದ ತಾತ್ಪರ್ಯವು—

ಮೇಲೆಹೇಳಿದ ಪದ್ಯದಲ್ಲಿ ಕಿಟ್ಟಿಲ್ಸಾಹೇಬರ ಅರ್ಥದಂತೆ ಅರ್ಥಹೇಳುವುದಾದರೆ ವಾಕ್ಯವು ಅನನ್ವಿತವಾಗುವುದು. ಅಧ್ಯಾಹಾರಾದಿಗಳಿಂದ ಹೇಗಾದರೂ ಅನ್ವಯ

1. ನೀರನಾಗೆ ಬಳ್ಳಿ...ಬಂದುದು ಬೇಸಗೆಗಾಲಮಸ್ತಕಾಸಾರಕ...ರುತಂ|| ೨. ೭. ಪ. ೭೫. ಎಂದು ಬೇಸಗೆಯ ಕಾಲವನ್ನು ಪಕ್ವಮಿಸಿ ಮುಂದೆ ಈ ಪದ್ಯವನ್ನು ಹೇಳಿರುವನು.

ವನ್ನು ಸಂಪಾದಿಸಿದರೂ ಅರ್ಥವು ಹೇಗೂ ಸಂಗತವಾಗದು. ಜಂಕೆಗಳಿಗೆ ಅತಿ ದಾರುಣವಾದ ಬೇಸಗೆಯಿಂದ ಬೆಂದ (ಸುಟ್ಟುಹೋದ) ಮೈಯ ತೊವಲಿನಿಂದ (ನಲ್ಲಿ) ಅಥವಾ ಬೆನ್ನಿನ ತೊವಲಿನಿಂದ (ನಲ್ಲಿ) ಕೂದಲುಬಿರುವ ರೋಗವು ಬೀಳಲು, ಎಂಬ ಅರ್ಥವು ಹೊಂದಿಕೆಯಾಗುವುದಿಲ್ಲ. ಅದುದರಿಂದ ತೆಗಳಿಗೆ ಎಂಬ ಶಬ್ದದ ಕೂದಲುಬಿರುವ ರೋಗವೆಂಬ ಮುಖ್ಯಾರ್ಥಕ್ಕೆ ಲಕ್ಷಣೆಯಿಂದ ಕೂದಲು ಎಂದು ಅರ್ಥಮಾಡಿದರೂ ಈ ಅರ್ಥವೂ ತೆಗಳಿಗೆ ಶಬ್ದಕ್ಕೆ ಪ್ರಸಿದ್ಧವಾಗಿರುವಂತೆ ಕಂಡುಬರುವುದಿಲ್ಲ. ಅಲ್ಲದೆ ಎಮ್ಮೆ ಹಸು ಮೊದಲಾದ ಪಶುಜಾತಿಯ ಸಣ್ಣ ಕಣುಗಳಿಗೆ ತೆವುಳಿ (ತೆಗಳಿಗೆ) ಎಂಬ ಕೂದಲುಬಿರುವ ರೋಗವು ಬರುವುದಲ್ಲದೆ ದೊಡ್ಡವುಗಳಿಗೆ ಬರುವಂತೆ ತಿಳಿದುಬರುವುದಿಲ್ಲ. ಮತ್ತು ಬೇಸಿಗೆಯಲ್ಲಿ ಮಾತ್ರವೇ ಈ ರೋಗವು ಬರುವುದೆಂದು ಹೇಳುವುದಕ್ಕೂ ಯಾವ ಆಧಾರವೂ ಇಲ್ಲ. ಆದಕಾರಣ ತೆಗಳಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ಕಿಟ್ಟಲ್‌ಸಾಹೇಬರ ಡಿಕ್ಷನರಿಯಲ್ಲಿ ಕೊಟ್ಟಿರುವ ಅರ್ಥವು ಪ್ರಕೃತೋದಾಹರಣದಲ್ಲಿ ಹೇಗೂ ಸಮಂಜಸವಾಗುವುದಿಲ್ಲ. ಮ|| ಕಿಟ್ಟಲ್‌ಸಾಹೇಬರು ಪಶುಜಾತಿಯ ಸಣ್ಣ ಸಣ್ಣ ಕಣುಗಳಿಗೆ ಬರುವ ತೆವುಳಿ (ತೆಗಳಿಗೆ) ಎಂಬ ರೋಗವನ್ನು ಹೇಳುವ ಶಬ್ದವೂ, ತೆಗಳಿಗೆ ಎಂಬ ಈ ಶಬ್ದವೂ “ಕೇಶಫ್ಫ” ಎಂದು ಸಂಸ್ಕೃತದಲ್ಲಿರುವ ಶಬ್ದವೂ ಅಭಿನ್ನಗಳೆಂದು ಅಭಿಪ್ರಾಯಪಟ್ಟು ಹಾಗೆ ಇವೆಲ್ಲಕ್ಕೂ ಒಂದೇ ಅರ್ಥವನ್ನು ಕೊಟ್ಟಿರುವರು. ಇನ್ನು ನಾವು ನಾಗಚಂದ್ರನ ಈ ಪ್ರಯೋಗವನ್ನು ಬಿಟ್ಟು ಮತ್ತಿನ ಕವಿಗಳ ಪ್ರಯೋಗಗಳನ್ನೂ, ಪ್ರಕರಣಗಳನ್ನೂ ವಿಮರ್ಶಿಸಿಕೊಂಡೆಯಲ್ಲಿ ಎಲ್ಲಾ ಕವಿಗಳ ಪ್ರಯೋಗಗಳಿಗೂ ಹೊಂದಿಕೆಯಾಗುವ ಅರ್ಥವೊಂದನ್ನು ನಿರ್ಣಯಿಸಬೇಕಾಗಿರುವುದು.

ಚಂದ್ರಪ್ರಭಪುರಾಣದ ೧೨ನೆಯ ಅಶ್ವಾಸದಲ್ಲಿ “ಚತುರ್ಥಸ್ನಾನಮಾಡಿದ ಲಕ್ಷ್ಮಣಾ ಮಹಾದೇವಿಯು ಧವಳಾಲಂಕೃತಶರೀರಿಯಾಗಿ ಸೆಜ್ಜೆವನೆಗೆ ಬಿಜಯಂಗೈಯ್ದು—ಕನಕಪರ್ಯಂಕಕಳಿತ ಧವಳತಲ್ಪತಳಮುಂ, ತಳಮೆಂಬ ಶಿಶಿರಕರಬಿಂಬಮಂ.....ಮುಕ್ತಾವಳಿಗಳುಂ, ಮುಕ್ತಾವಳಿಗಳೆಂಬ ಬೆಳ್ಳರಿಯಂ ಸುರಿವ ಶರದದ ಮುಗಿಲ ತೆಗಳಿಗೆ ಯಿದೆನಿಸ ಮೇಲ್ಕಟ್ಟಿನ ಬೆಳ್ಳುಂಬಟ್ಟಿಯುಂ” ಎಂಬ ಪ್ರಕರಣದಲ್ಲಿ “ಮುಗಿಲ ತೆಗಳಿಗೆ” ಎಂಬ ಪ್ರಯೋಗವು ಕಂಡುಬರುವುದು. ಕಿಟ್ಟಲ್‌ಸಾಹೇಬರ ಕೂದಲುಬಿರುವ (ಕೇಶಫ್ಫ) ರೋಗವೆಂಬುದು ಈ ಪ್ರಕರಣಕ್ಕೆ ಸರ್ವಥಾ ಸಂಗತವಾಗುವುದಿಲ್ಲ. ಅದುದರಿಂದ ಈ ಪ್ರಕರಣಕ್ಕೆ ತಕ್ಕಂತೆ ಈ ಶಬ್ದದ ಅರ್ಥವನ್ನು ಸಂಸ್ಕೃತ ಕರ್ಣಾಟಕ ಕವಿಗಳ ಇದನ್ನು ಹೋಲುವ ಇತರ ಪ್ರಯೋಗಗಳ ಆಧಾರದಿಂದ ನಿರ್ಧರಿಸಬೇಕಾಗಿರುವುದು. ಸಂಸ್ಕೃತದಲ್ಲಿ ಮೇಘಚಲನವನ್ನು ಹೇಳುವಾಗ ಮೇಘಘಟಿ-ಮೇಘಪಟಲ ಇತ್ಯಾದಿ ಪದಗಳನ್ನು ಪ್ರಯೋಗಿಸುವರು. ಇವುಗಳಲ್ಲಿ ಮುಗಿಲ ತೆಗಳಿಗೆ ಎಂಬುದಕ್ಕೆ ಮೇಘಘಟಿ ಎಂದಾದಲಿ, ಮೇಘಪಟಲ ಎಂದಾಗಲಿ ಹೇಳುವುದಾದರೆ ತೆಗಳಿಗೆ ಶಬ್ದಕ್ಕೆ ಸಮೂಹ-ಅಥವಾ ಪಟಲ ಎಂಬ ಅರ್ಥವನ್ನು ಹೇಳಬೇಕಾಗುವುದು. ಇವುಗಳಲ್ಲಿ ಸಮೂಹ ಎಂಬ ಅರ್ಥವನ್ನು ಹೇಳುವುದಾದರೆ (ಬೆಂದೊವಲ್ ತೆಗಳಿಗೆ ಬೀಟಿ-ಎಂದರೆ ಬೆನ್ನು

ತೊವಲಿನಿಂದ ಸಮೂಹಗಳು ಬೀಟಲು ಎಂಬ ಅರ್ಥವು ಪಂಪರಾಮಾಯಣದ ಪ್ರಕರಣಕ್ಕೆ ಸಂಗತವಾಗುವುದಿಲ್ಲ. ಇನ್ನು ಎರಡನೆಯದಾದ ಪಟಲ-(ಕನ್ನಡದಲ್ಲಿ-ಪದರ ಅಥವಾ ಪೊರೆ ಎಂದು ವ್ಯವಹಾರವು.) ಎಂಬ ಶಬ್ದದ ಅರ್ಥವೇ ಇವೆರಡು ಕಡೆಗೂ ಸಂಗತವಾಗುವುದು. ಬೆನ್ನೊವಲಿನಿಂದ, ತೆಗಳಿಗೆ ಬೀಳೆ ಎಂದರೆ ಚರ್ಮದ ಪಟಲವು ಎಂದರೆ ಪದರವು ಅಥವಾ ಹುರುಪೆಗಳು ಬೀಳಲು, (ಉದಿರಲು) ಎಂಬ ಅರ್ಥವು ಪಂಪರಾಮಾಯಣದ ಪ್ರಕರಣಕ್ಕೆ ಚೆನ್ನಾಗಿ ಒಪ್ಪುವುದು. ಮತ್ತು ಮೇಲಣ ಚಂದ್ರಪ್ರಭವುರಾಣದ ಪ್ರಕರಣಕ್ಕೂ, ಮುಗಿಲ ತೆಗಳಿಗೆ-ಮೇಘಪಟಲ-ಪದರಪದರವಾಗಿ ಕಾಣಿಸಿಕೊಳ್ಳುವ ಮೇಘ ಎಂಬೀಯರ್ಥವು ಸಂಗತವಾಗಿರುವುದು. ಆದಕಾರಣ-ತೆಗಳಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ಪದರ, ಅಥವಾ ಪಟಲ ಎಂಬರ್ಥವನ್ನು ಸ್ವೀಕರಿಸುವುದು ಉಚಿತವಾಗಿರುವುದಲ್ಲದೆ, ಕೂದಲು ದಿರುವ ರೋಗ ಎಂಬುದು ಹೇಗೂ ಸಂಗತವಾಗುವುದಿಲ್ಲ. ಈ ಅರ್ಥವನ್ನೇ ಈ ಶಬ್ದದ ಪರ್ಯಾಯಪದಗಳನ್ನು ಪಯೋಗಿಸಿರುವ ಈ ಕೆಳಗಿನ ಕನ್ನಡದ ಮತ್ತಿನ ಕೆಲವು ಪ್ರಾಚೀನ ಕವಿಗಳ 1 ಪ್ರಯೋಗಗಳೂ ಸುಮರ್ಥಿಸಿ ಕೊಡುವುವು.

ಮಲ್ಲಿಕಾರ್ಜುನನು “ ಸೂಕ್ತಿಸುಧಾರ್ಣವ ” ದಲ್ಲಿ 2 -ಅರಿಸಲ್ಪಟ್ಟಿರುವ ಬೇಸಗೆಯ ವರ್ಣನೆಗೆ ಸಂಬಂಧಪಟ್ಟ ಪದ್ಯಗಳಲ್ಲಿ (೧) “ ಬೆಂದೊವಲ್ ಪೊರೆಪೊರೆಯೆಲ್ಲ ಸಾಯದ ಮೃಗವೃಜಮಿಲ್ಲ ” (ಪ. ೮೩೭) (೨) ಅರಣ್ಯಮೃಗಯೂಥದ ಬೇ ಪುಣೆಚೆಲ್ಲ ಬಾಯೊಳಂ ” ಎಂಬೀ ಎರಡುಪ್ರಯೋಗಗಳಲ್ಲಿ ಮೊದಲನೆಯದರಲ್ಲಿ (ಕಾಡಿನ, ಮೃಗ-ಜಂಕೆಯ ವೃಜದ-ಬೆನ್ನತೊವಲಿನಲ್ಲಿ ಪೊರೆಪೊರೆಯೆಲ್ಲ-ಚರ್ಮದ ಪೊರೆಪೊರೆಗಳು-ಮೇಲಕ್ಕೆ ಎದ್ದು, ಸಾಯದ-ಸತ್ತುಹೋಗದಿರುವ ಮೃಗಗಳ ಗುಂಪಿಲ್ಲ, ಎಂಬ ಅರ್ಥವು ಉಚಿತವಾಗಿರುವುದರಿಂದ ತೆಗಳಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ತೊವಲಿನ ಪೊರೆ ಎಂಬರ್ಥವು ಸಂಗತವೆಂದು ತಿಳಿದುಬರುವುದು. ಎರಡನೆಯ ಉದಾಹರಣದಲ್ಲಿಯೂ, ಅರಣ್ಯಮೃಗಯೂಥದ-ಕಾಡಿನಲ್ಲಿರುವ ಮೃಗಗಳ ಗುಂಪಿನ, ಬೇ-ಬೆನ್ನಿನಲ್ಲಿ, ಪುಣೆಚು ಎಲ್ಲ-ಚರ್ಮದ ಪೊರೆಯು ಎದ್ದು ಎಂದು ಅರ್ಥವು ಸಂಗತವಾಗಿ ಕಂಡುಬರುವುದಲ್ಲದೆ ತೆಗಳಿಗೆ ಶಬ್ದಕ್ಕೆ ಪುಣೆಚು ಎಂಬುದು ಪರ್ಯಾಯಶಬ್ದವೆಂದೂ ತಿಳಿದುಬರುವುದು. ಈ ಮೇಲಣ ಎರಡು ಪ್ರಯೋಗಗಳೂ ಪಂಪರಾಮಾಯಣದ ಪ್ರಯೋಗವೂ ಒಂದೇ ಪ್ರಕರಣದಲ್ಲಿ ಒಂದೇ ಬಗೆಯ ವರ್ಣನೆಯಾಗಿರುವುದರಿಂದಲೂ ಈ ಪ್ರಯೋಗಗಳೆಲ್ಲಾ ನಿಷ್ಕೃಷ್ಟವಾದ ಅರ್ಥವುಳ್ಳ ಪೊರೆ, ಪುಣೆಚು ಎಂಬ ಪರ್ಯಾಯಪದಗಳಿರುವುದರಿಂದಲೂ-ತೆಗಳಿಗೆ ಎಂಬ ಶಬ್ದಕ್ಕೆ ಪದರ-ಪೊರೆ-ಎಂಬ ಸಾಮಾನ್ಯಾರ್ಥವನ್ನೂ, ಬೇಸಗೆಯ ಕಾಲದಲ್ಲಿ ಮೃಗಗಳನ್ನು ವರ್ಣಿಸುವಾಗ ಅವುಗಳ ಬೆನ್ನಿನಲ್ಲಿ ಉಷ್ಣಾಧಿಕ್ಯದಿಂದ ಚರ್ಮದ ಪೊರೆ, ಚರ್ಮದ ಪದರವು

1. ಪಂಪಭಾರತದಲ್ಲಿ ಇದೇ ಅರ್ಥವನ್ನು ಕೊಡುವ ಮೇಘವಿಷಯಕವಾದ ವಾಕ್ಯವಿರುವುದು. ೩-೩೫. ಮೇಘದ ಪೊರೆಪೊರೆಯೊಳ್ ತೊಡದುಫ-

2. ೧೨೪೫ (ಕಿ. ಶ.) ಕ್ಕೆ ಹಿಂದೆ ಪ್ರಸಿದ್ಧವಾಗಿದ್ದ ಕನ್ನಡ ಕವಿಗಳ ಗ್ರಂಥಗಳಿಂದ ಅರಿಸಿದ ಹದಿನೆಂಟು ಬಗೆಯ ವರ್ಣನೆಗಳುಳ್ಳ ಪದ್ಯಗಳು ಈ ಗ್ರಂಥವಾಗಿ ಪರಿಣಮಿಸಿದೆ.

ಎದ್ದು ಉದಿರುವುದು ಸಹಜವಾಗಿರುವುದರಿಂದ, ಚರ್ಮದ ಪೊರೆ ಎಂಬ ವಿಶೇಷಾರ್ಥವನ್ನೂ ಸ್ವೀಕರಿಸಬೇಕೆಂದು ನಿಶ್ಚಿತವಾಗುವುದು—

೫. ಲಟಿಹ—

- (1) ಕಂ|| ಸ್ಫುಟವೈಶಾಖಸ್ಥಾನಂ |
ಕಟಿತಟವಿವ್ಯಸ್ತಹಸ್ತಯುಗನಾಗಿ ಮಹಾ ||
ಲಟಿಹಂ ಬೆರಸಿದೊಪ್ಪುವ |
ನಟನಾಕೃತಿ ತಾನೆ ಲೋಕದೊಂದಾಕಾರಂ || ಆ. ೧. ಪ. ೪೫.
- (2) ಲಟಿಹಯುತಂಗಳ್ ದುಗ್ಧ |
ಚ್ಛಟೋಜ್ಜ್ವಲಂಗಳ್ ತದಮರ ಚಮರ ರುಹಂಗಳ್ || ಆ. ೭-೫೦.
- (3) ಉ|| ವಾರವಿಲಾಸಿನೀ ಲಟಿಹನರ್ತನ ಚಂಚಳ ಕಾಂಚಿದಾಮಮಂ |
ಜೀರಕ ಕಿಂಕಿಣೀಕ್ಷಣಿತದಿಂ..... |
....ನಂದದೇಂ ಸೊಗಯಿಸಿದುದೊ ತತ್ಪರಮುತ್ಪತಾಕಮು || ಆ. ೮-೫೦.

ಎಂದು ಆದಿಪುರಾಣದಲ್ಲಿ ಈ ಶಬ್ದವು ಮೂರು ಕಡೆ ಪ್ರಯುಕ್ತವಾಗಿದೆ. ಈ ಶಬ್ದಕ್ಕೆ ಕನ್ನಡಭಾಷೆಯ ಯಾವ ಡಿಕ್ಷನರಿಗಳಲ್ಲೂ ಅರ್ಥವನ್ನು ಬರೆದಿಲ್ಲ. ಇದು ಮೇಲಿನ ಪ್ರಯೋಗಗಳೆಲ್ಲವರಿಂದಲೂ ಸಂಸ್ಕೃತಭಾಷೆಯ ಶಬ್ದವೆಂದು (ಸಮಸಂಸ್ಕೃತ) ಸ್ಪಷ್ಟವಾಗುವುದು. ಈ ಮೇಲಣ ಮೂರು ಪ್ರಯೋಗಗಳಲ್ಲೂ ಇದರ ಅರ್ಥವೇನೆಂಬುದು ಸ್ಪಷ್ಟವಾಗಿ ಸ್ಫುರಿಸುವಂತಿಲ್ಲ. (1)ನೆಯ ಪ್ರಯೋಗದಲ್ಲಿ ಈ ಮೂರು ಲೋಕಗಳ ಆಕಾರವು (ನಿಂತಿರುವ ನೆಲೆಯು) ವೈಶಾಖಸ್ಥಾನದಲ್ಲಿ ನಿಂತು, ಸೊಂಟದ ಮೇಲೆ ಎರಡು ಕೈಗಳನ್ನೂ ಇಟ್ಟುಕೊಂಡು, ಮಹಾಲಟಿಹದೊಡನೆ ಸೇರಿ (ಇಲ್ಲಿ ಅರ್ಥವು ಸ್ಪಷ್ಟವಾಗಿಲ್ಲ) ಒಪ್ಪುವ ನಟನಾಕೃತಿಯಾಗಿದೆ. ಎಂದು ಲೋಕಾಕಾರವನ್ನು ನಟನ ಆಕೃತಿಗೆ ರೂಪಣೆ ಮಾಡಿದೆ. ಇಲ್ಲಿ ಲಟಿಹಶಬ್ದಕ್ಕೆ (ಬೆರಸು) ಸೇರಿಕೊಂಡು ಎಂಬ ಶಬ್ದದೊಡನೆ ಅನ್ವಯ ವೀರುವುದರಿಂದ ಯಾವುದಾದರೊಂದು ವಸ್ತುವಿನೊಡನೆ ಸೇರಿಕೊಂಡು ಎಂದಾಗಲಿ. ಭಾವನಾಮವನ್ನಾಗಿ ಗ್ರಹಿಸಿ ಯಾವುದಾದರೊಂದು ಧರ್ಮದೊಡನೆ ಸೇರಿಕೊಂಡು ಎಂದಾಗಲಿ ಅರ್ಥ ಹೇಳಬೇಕಲ್ಲದೆ ಧರ್ಮವಾಚಕವಾದ (ಎಂದರೆ ವಿಶೇಷಣದ) ಅರ್ಥವನ್ನು ಹೇಳಲು ಅವಕಾಶವಿಲ್ಲ. ಇಲ್ಲಿಯ ಪ್ರಕರಣವು ನಟನ ಆಕಾರವರ್ಣನೆಯನ್ನು ಒಳಗೊಂಡಿರುವುದರಿಂದ ಈ ಶಬ್ದಕ್ಕೆ ನಟನಿಗೆ ತಕ್ಕ ಯಾವುದಾದರೊಂದು ವಸ್ತುವೆಂದು ಅರ್ಥ ಹೇಳುವುದಾದರೆ ನಟನು ಎರಡು ಕೈಗಳನ್ನೂ ಸೊಂಟದ ಮೇಲೆ ಇಟ್ಟುಕೊಂಡಿರುವುದರಿಂದ ಕೈಯಿಂದ ಯಾವುದೊಂದು ವಸ್ತುವನ್ನೂ ಹಿಡಿದುಕೊಂಡಿದ್ದನೆಂದು ಹೇಳಲು ಶಕ್ಯವಿಲ್ಲ. ಅಥವಾ ನಟನು ತನ್ನ ಆ ಸ್ಥಿತಿಗೆ ತಕ್ಕ ಒಂದು ವಸ್ತುವನ್ನು ದೇಹದಲ್ಲಿ ಧರಿಸಿದ್ದನೆಂದು ಹೇಳುವುದಾದರೆ ಅದಕ್ಕೆ ಪ್ರತಿರಸ್ತವಾಗಿ ಲೋಕಾಕಾರದಲ್ಲೂ ಯಾವುದಾದರೊಂದು ವಸ್ತುವನ್ನು ಹೇಳಬೇಕಾಗಿ ಬರುವುದು. ಹಾಗೆ ಲೋಕಾಕಾರದಲ್ಲಿ ಯಾವುದೊಂದು

KATHAKALI MAKE-UP.



- 1 to 3 and 5—The green make-up (Pacca).
4 —Female make-up.
6 —The red beard make-up (Cokanna tātī).
7 —The knife make-up (Katti).
8 —The make-up for saints.
9 —The white beard make-up for Hanumān (Vella-ttātī).

Through the courtesy of Mr. O. M. C. Narayanan Nambudiripad.

MODERN TENDENCIES IN KATHAKALI

By

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In the growth and evolution of Kathakali we find it taking strides in different parts of Kēraḷa at different epochs. After the royalty welcomed it to its privileged circle, at Kottarakkara, (Central Travancore) 450 years ago, it took a century and a half for it to enter on a new phase of development. This time it was at Kottayam (North) 120 miles off to the north. The next swing of the pendulum took it again to the south to the court of the Travancore Rajas, about 200 miles away from Kottayam. Such long strides are possible, only if the art is well established in the popular mind. It was only awaiting the touch of enthusiastic hands for its onward march. With Irayimman Tampi (1783-1863 A.D.) and his Royal patron Aśwati Tirunal Kathakali art and literature reached its highest watermark. The period of decline then set in towards the close of the Nineteenth Century.

It was really a critical period for Indian culture. Clouds were gathering on the intellectual horizon of India and the impact of the west and particularly its culture had by this time begun to shake by its dynamic energy, the Indian civilisation which was for already three centuries steadily declining. The French, and the British vied with each other for political supremacy, and ultimately the superior strength of Great Britain prevailed. The new rulers anxious to retain their hold on their acquisitions naturally endeavoured to remould indigenous arts and crafts according to their designs. The education of the people whom providence entrusted to their care, received their first attention. Their aim was to get a large number of English knowing Indians to help them as clerks in their administration in which they retained the key-positions. English became a compulsory item of study in the schools and colleges.¹

1. Their object was clearly mentioned in the famous minute of Macaulay (1835) in which he made no secret of the fact that the object

It is not difficult to imagine what the effect of such an education would have been on Indian people. The condition was the same all over India; and Malabar too had its own share of it.

A situation thus developed in which the people were obliged to neglect their language and culture and take to the study of English with excessive zeal, as they found they could not get employment otherwise. So the first generation of people educated by the British gave them complete satisfaction as they were thoroughly anglicised or rather de-nationalised. They began to handle the English language as their own leaving their own mother-tongue to look after itself. Discarded thus by the educated it sought refuge among the masses, who at best could only preserve it from extinction, but not improve its position.

Language is the mirror in which the culture and the art of the people are reflected. The consequences of its neglect were disastrous to the culture of Kēraḷa as a whole. Without culture, the art never exists, and Kathakali the premier Art of Kēraḷa also began to show signs of decay. A few aristocrats who did not take to English education as easily as the middle class, preserved it not through excessive love for it, but through sheer conservative tenacity and unwillingness to break a tradition handed down to them through ages. Both the art and the artist therefore deteriorated. In the next generation the position took a worse turn. Even the aristocrats began to take advantage of English education and gave up many of their own long-cherished ideals of life and method of living. Kathakali troupes which they used to maintain for centuries and which were looked upon as essential to their status now appeared to them as meaningless luxuries and fruitless waste. Deprived of royal and aristocratic support, the art had to live on individual actors, disciples of old veterans, full of zeal and love for their profession. But an idealistic art like Kathakali can hardly afford to live on such a slender basis. It requires immense resources both material and moral, for its sustenance. In their absence, the only other factor that could possibly give it a new lease is popular support. When that too wanes, death becomes a certainty. The situation was rendered more complicated by the new attraction provided by the Tamil and Parsi stage with their glittering scenic

of education in India was only to ensure a uniform supply of interpreters (clerks) fully conversant with English Language. (*Selections from Education Records, Part I, p. 107*).

arrangements and luxurious costume rendered ten times dazzling by the aid of the gaslight.

This is only one side of the picture. On the other we find the English-knowing Malayalis using their new knowledge for the improvement of their mother-tongue, particularly in the field of prose and drama. At this stage came the national movement which gave a fresh impetus to the minority working in the literary field. Though the agitation was originally confined to the political field, it gradually penetrated into the other spheres also.

THE NEW AWAKENING

A craze for the revival of Indian language and a knowledge of India's past history and culture grew with aggressive force with the national awakening in modern times. National leaders had necessarily to address their audience in their own mother-tongue which was a sure effective way of attracting the masses. With this renewed interest in the language, the cultural aspect of Indian art came to the fore-front. Organisations grew up in various parts of India to instil into the minds of people a real appreciation of India's art and culture. The enlightened people of Kēraḷa also felt the pulse-beat of this nation-wide awakening and realised that they should endeavour their utmost to preserve their old heritage. Literary conferences and art-festivals soon became a regular feature all over the country. In all these, Kathakali, owing to its inherent vitality, figured prominently.

Among such attempts, the Kalāmaṇḍalam* started by poet Vaḷḷattole, deserves special mention. The activities of the Kalāmaṇḍalam have been of late so much before the public eye, that it is time that their value as a contribution to the Kathakali art is assessed. As indicated in the foregoing para, a few scholars and aristocrats realised the necessity of preserving the dying art some years ago, and made isolated attempts to bring all the living actors together and honour them according to their deserts. The poet Vaḷḷattole, a Kathakali enthusiast himself, heartily co-operated in such ventures and later on conceived the idea of a single organisation to undertake the noble task of a renaissance. It has already run ten years of existence and has received wide publicity in India and abroad. Lovers of the art of dance have been coming from all parts of the world to learn it there.

*This institution has been recently taken over by the Cochin Government.

While the poet deserves praise for his interest in the art and the propaganda he has done for bringing it to the notice of art-lovers of the world, it has also to be mentioned that the art-critics of Kērala are not all behind him in what he has done towards its reform. There is the feeling that the art has been brought down from its high pedestal and the tendency to modernise it has been too much in evidence. It is possible to justify this attitude on the ground that the art has gained in publicity what it has lost in intrinsic worth. At one stage there has been an attempt to reduce dancing to the minimum and give up the traditional costume. Thanks to the western admirers of the art who found in the dance technique of Kathakālī, a distinctively new variety, full of vigour and expression, and were emphatically of opinion that it should be preserved at all costs, the contemplated reform did not make much headway. The costume and make-up presented a similar problem. The artistic designs of the facial make-up and the colourful and gorgeous setting of the costume presented such a pleasing variety of emotional appeal that no art-lover could look upon with equanimity the annihilation of a treasure that has stood the test of time. So the reaction against such an ill-advised reform both in India and abroad had the desired effect. Even the ultra-revolutionary poet has learnt by experience the virtues of reasonable conservatism.

This leads us to a consideration of another aspect of the institution. The type of dance which this institution stood for, represented only one of the many schools which Kathakālī developed in the course of its evolution. The famous actor (now no more) Mathur Kunju Pillai Panikkar was the first teacher of Kalāmaṇḍalam. He represented the southern school of dance, usually known as the Kapliṅgāṭ School, in which greater emphasis was laid on acting. There were three* other well recognised types of Kathakālī dance to which no attention was given. Competent critics admit that the Central School of Kathakālī known as the Veṭṭatt School, is the best. No attempt has been made to analyse the special features of these different schools or to secure the services of the representatives of each so that their fundamentals may be learnt and preserved. This is an important aspect concerning the evolution of the Kathakālī art, and it is

*Kallaṭi-kōtan, Koṭṭa, Veṭṭattu.

hoped that the poet would give a serious consideration to this suggestion.²

THE NEW ORIENTATION.

Another innovation which the Kalāmandalam has been endeavouring to popularise is the Kathakālī dance recitals given as solo performances with the minimum make-up. This is really a step in the right direction. This has the additional advantage of enabling the dancer to impress his personality on spectators. The rhythmic movement of his well-formed limbs and the symmetry and beauty of the human figure have all an individual appeal which we miss in the performances with costume and make-up. In these the audience is impressed by the actor, rather than the action; but we must also recognise, at the same time, that such solo performances lose in dramatic effect in which the situation is more important than the individual actor. The presentation of puranic themes which form a special feature of Kathakali, demands that some device should be adopted to give the impression that the characters are not human beings but Gods, Demi-gods, or Demons. The make-up and costume can be traced to the recognition of this original necessity. According to our personal preference or predilection, we can have either the solo recital or the regular performance.

Though this looks an innovation in modern times, it must not be forgotten that it is founded on the traditional practice called "Colliyāṭṭam"* in which the actors appear without costume and make-up. But the term is generally applied to the training and not to the performance. Sometimes "Colliyāṭṭam" takes the place of a regular performance during festivals like "Ōṇam" in Malabar. On such occasions the actors wear the usual Malayāli dress comprising a thin muslim cloth about five cubits long and three cubits wide, tied round the waist. The tuft will be properly arranged on the head. A gold or silver chain will be fastened round the waist to keep the cloth in position. Whenever anybody thinks of enjoying a Kathakālī as a day pastime it is usual to arrange for a "Colliyāṭṭam." But in the recitals of the new school this simplicity has been done away with, and a sort of

2. I am glad to learn that two years ago a teacher by name Mr. P. Ramunni Menon, who is the best exponent of the Central School has been appointed.

*Literally means dance to a song.

light costume and make-up to indicate the nature of the characters portrayed has been introduced. The practice is at best a compromise between the extremes which the Kathakali sought to maintain from the very beginning. But the lovers of Kathakali never thought of substituting one for the other, because each had its own distinctive merit.³

It may be observed in passing that these recitals are not samples of Kathakali. They are at best popular representation of Kathakali technique and show only one of its phases. It is a mistake to look upon them as the real Kathakali art. Even in such recitals the method is not the same for the Malayali and non-Malayali dancers. The former in his steps, gestures and facial expression follow Kathakali technique with slight variations while the latter modifies it to suit his own method which is founded on some other Indian style.

CONCLUSION.

The reader may be tempted to ask a question at this stage. What about the future of Kathakali? It is not wise to prophesy and true prophets are few in this world. Kathakali is the child of leisure and wealth. The modern world with its diversified activities may have enough of the latter but not of the former. Hurry and haste have become the order of the day. People all over the world have become to think in terms of motor-cars and aeroplanes. Art has so far no inventions to its credit to beat those of Science in point of speed. But modern man being care-worn, is badly in need of relaxation. Else innumerable cinemas in which sensationalism is the rule and artistic or aesthetic merit an exception, would never have become a part of our life. So, the genuine art is not without hope. The modern artist has only to understand the psychology of the

3. Ragini Devi and Gopinath were the first people to take to this sort of recital. They toured round India and were able to create a general interest in and command appreciation for the art. It was their triumphal tour that induced the famous dancer Udaya Sankar to learn Kathakali art. In his troupe that completed a professional world tour three years ago, there was one Kathakali actor by name Mr. Madhavan whose talents won special recognition wherever they went, especially in America. Ragini Devi took two Kathakali actors (Ki. Kumaran Nair and Ka. Kumaran Nair) to Paris and arranged a few performances at the International Exhibition in 1937. Both of them are well-trained in the classical style of Kathakali dance.

average man whose cinema craze is not governed by discrimination and can be traced to his desire for amusement or relaxation from his worries. He is at the cinema hall because there is nothing better for him to go to. Let the artist make his art not the luxury of the few but the beloved possession of all. He will then earn his reward.

Modern stage conditions do not suit Kathakali. Its make-up and paint look lifeless before the dazzling electric light while they glitter before the dancing flames of the bell-metal lamp. The smallness of the screened stage is in glaring contrast with the freedom of the spacious but dark background it provides in the open, making its characters look much bigger than what they are. But its dance technique has captivated the whole world which is now eager to learn its secrets. Both the people of Malabar and the artists abroad have realised its worth and potentialities. The new awakening is a sure sign that Kathakali is entering on a new phase and ascending a higher plane not as the exclusive Art of an insignificant part of this wide world but as an invaluable asset of the whole humanity.

PRĀBHĀKĀRAS' CRITICISM ON DHVANI—A REPLY

By

P. KRISHNAN NAIR, SIROMANT

In this essay the author refutes some of the criticisms of Prābhākāras on the theory of Dhvani.

ധപനയെക്കുറിച്ച്

പ്രാഭാകരന്മാരുടെ ആക്ഷേപങ്ങൾക്കുള്ള

സ മ ധ ധ ന മ .

By
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Junior Lecturer in Malayalam.

പദപദാർത്ഥസംബന്ധരൂപമായ സങ്കേതം അഥവാ ശക്തി ആദ്യമായി ഒരുവൻ ഗ്രഹിക്കുന്നതു വ്യവഹാരത്തിൽനിന്നാണ്. 'രാമ, പശുവിനെ കെട്ടുക' ഇത്യാദി * പ്രയോജകന്റെ വാക്യം കേൾക്കുകയും † പ്രയോജനമായ രാമൻ താടയുള്ള ഒരു മൃഗത്തിനെ കെട്ടുന്നതു കാണുകയും ചെയ്യുന്ന ബാലൻ 'ഇത്തരം പ്രവൃത്തിയാൽ ഈയാൾ ഈ വ്യക്തിയെ സംബന്ധിച്ചിട്ടുള്ള ഈ കാര്യത്തിന്റെ ജ്ഞാനമുള്ളവനാണ്' എന്ന് അനുമാനിക്കുന്നു. അനന്തരം കാരണമില്ലാതെ കാര്യമുണ്ടാവാത്തതു കൊണ്ട് അഖണ്ഡമായ പ്രകൃതവാക്യം താദൃശജ്ഞാനത്തിന്നു കാരണമാണെന്നു മനസ്സിലാക്കുന്നു. വാക്യത്തിന്റെ കാരണരൂപശക്തിയാകട്ടെ ജ്ഞേയമായ അർത്ഥത്തോടുള്ള ബന്ധം കൂടാതെ അനുപപന്നമാകയാൽ അർത്ഥാപത്തിപ്രമാണത്താൽ പിന്നീട് വാച്യവാചകസംബന്ധരൂപമായ ശക്തിയെ ഗ്രഹിക്കുന്നു.

ഈ വിഷയത്തിൽ,

“ശബ്ദവൃദ്ധാഭിധേയാശ്ച പ്രത്യക്ഷേണാത്ര പശ്യതി
ത്രോതുശ്ച പ്രതിപന്നതപ-മനമാനേന ചേഷ്ടയാ
അന്യമാനുപപത്താതു ബോധേൽ ശക്തിം ലപയാത്മികാം
അർത്ഥാപത്ത്വാവബുദ്ധേത സംബന്ധം ത്രിപ്രമാണകം.”

എന്ന വൃദ്ധവാക്യവുമുണ്ട്. അത്ര=ബാലൻ തന്റെ വ്യക്തപത്തികാലത്തിൽ, ശബ്ദവൃദ്ധാഭിധേയാൻ ച=ശബ്ദം വൃദ്ധന്മാർ അർത്ഥം എന്നിവയെ, പ്രത്യക്ഷേണ പശ്യതി=സാക്ഷാൽകരിക്കുന്നു—വൃദ്ധോച്ചാരിതമായ വാക്യം ത്രോത്രംകൊണ്ടും പ്രയോജകവൃദ്ധൻ പ്രയോജ്യവൃദ്ധൻ

* പ്രായോജകൻ—പ്രവർത്തിപ്പിക്കുന്നവൻ. † പ്രയോജ്യൻ—പ്രവർത്തിക്കുന്നവൻ.

എന്നീ രണ്ടുപേരെയും പശുബന്ധനാദിരൂപമായ അത്ഥത്തേയും ചക്ഷുസ്സുകൊണ്ടും സാക്ഷാൽകരിക്കുന്നു. ശ്രോതുഃ=ശ്രോതാവിന്റെ—പ്രയോജ്യന്റെ, പ്രതിപന്നതപം=ജ്ഞാനം—കാൽതാജ്ഞാനവത്തപം, അനമാനേന ചേഷ്ടയാ=അനമിതികരണരൂപമായ ചേഷ്ടാരൂപമേതുവാൽ, പശ്യതി ച=അനമാനിക്കയും ചെയ്യുന്നു, അന്യമാനുപപത്യാതു=‘കാരണം കൂടാതെ കാൽതാ ഉണ്ടാകയില്ല’ എന്ന വസ്തുസ്ഥിതിയാലാകട്ടെ, ദപയാത്മികാം ശക്തിം=കാൽതപരൂപവും കാരണതപരൂപവുമായ ശക്തിയെ, ബോധേൽ=ബോധിക്കും, അഥ=പിന്നീട്, അത്ഥപത്യാ=അത്ഥത്തോടു ബന്ധംകൂടാതെ വാക്യത്തിന്നു അത്ഥജ്ഞാനജനകതപം അനുപപന്നമാണെന്നിങ്ങിനെയുള്ള അത്ഥാപത്തിപ്രമാണത്താൽ, ത്രിപ്രമാണകം=പ്രത്യക്ഷം അനമാനം അത്ഥാപത്തി എന്നീ മൂന്നുവിധം പ്രമാണംകൊണ്ടു സിദ്ധിക്കുന്നു, സംബന്ധം=വാച്യവാചകഭാവരൂപമായ സംബന്ധം, അവബുദ്ധ്യേത=അവബോധിക്കയും ചെയ്യും എന്നത്ഥം.

അതിനാൽ, അവബുദ്ധമായ വാക്യത്തിന്ന് അവബുദ്ധാത്മത്തിൽ ആണ് ആദ്യമായി വാച്യവാചകതപരൂപമായ സംബന്ധം, അതായത്, ശക്തിഗ്രഹിക്കപ്പെടുന്നത്. പിന്നീട് ‘ഏതമയെ കെട്ടു; പശുവിനെ അഴിക്കു’ എന്നിങ്ങിനെ പ്രയോജകൻ പദം മാറി പ്രയോഗിക്കുന്ന സമയം പ്രയോജ്യൻ അതിന്നനുസരിച്ചു പ്രവർത്തിക്കുന്നതിനാൽ അനപയവ്യതിരേകവശാൽ അതതുവാക്യഭാഗത്തിന്ന് അതത് അത്ഥഭാഗത്തിലാണ് ശക്തിയെന്നു ബാലൻ മനസ്സിലാക്കുന്നു. ഇങ്ങിനെ അനപിതപദാത്മത്തിലാണ് ശക്തി ഗ്രഹിക്കപ്പെടുന്നത്; അനപിതപദാത്മത്തിലല്ല. ആദ്യമായി ശക്തിഗ്രഹം ഉണ്ടാകുന്നതു വ്യവഹാരത്താലാണ്. വ്യവഹാരം വാക്യരൂപവുമാണ്. പ്രവൃത്തിനിവൃത്തിരൂപമായ വ്യവഹാരം പദംകൊണ്ടുമാത്രം സാദ്ധ്യവുമല്ല. വാക്യത്തിൽ നിന്നുണ്ടാകുന്ന അനപിതാത്ഥജ്ഞാനത്തെ ഉപജീവിച്ചു തത്സിദ്ധിക്കായി ചെയ്യുന്ന ശക്തിരൂപസംബന്ധകല്പനം അനപിതത്തിലല്ലാതെ അനപിതമായ പദാത്മത്തിൽ മാത്രമാകുന്നതായാൽ ഉപജീവ്യവിരോധമെന്ന ഭോഷത്തിന്നു പ്രസക്തിയുണ്ട്. അത്രയുമല്ല, അനപയം ഒരു ശബ്ദത്തിന്റേയും അത്ഥമല്ലാത്തതുകൊണ്ട്, ശാബ്ദമാവാതായാൽ ശാബ്ദബോധത്തിൽ അതിന്നു ഭാനമില്ലെന്നുമാവും. അതുകൊണ്ട്, വാക്യ

ത്തിലുള്ള പദങ്ങൾക്കു ശക്തിഗ്രഹം അനപിതങ്ങളായ അർത്ഥങ്ങളിലാകയാൽ അനപിതാർത്ഥങ്ങളാണ് പദശക്യങ്ങൾ. പരസ്పരാനപിതങ്ങളായ അവ തന്നെയാണ് വാക്യാർത്ഥം; അല്ലാതെ, അഭിവിതങ്ങളായ പദാർത്ഥങ്ങളുടെ അനന്യം അശക്യമായിത്തന്നെ ആകാംക്ഷാഭിപ്രായം ഭാസിക്കുന്നുവെന്നു പറയുന്നതു യുക്തമല്ല. ശരി, “അങ്ങിനെയാണെങ്കിലും അനന്യവിശേഷം അശക്യംതന്നെയാണെന്നു സമ്മതിക്കാതെ കഴിയുമോ? ‘പശു’വെന്നതിന്നു ക്രിയാനപിതമായ താടയുള്ള മൃഗമർത്ഥം. ‘കെട്ടുക’ എന്നതിന്നു കാരകാനപിതമായ ബന്ധനമർത്ഥം എന്നിങ്ങിനെ സാമാന്യാനപിതപദാർത്ഥത്തിലല്ലാതെ വിശേഷാനപിതത്തിൽ ശക്തിഗ്രഹം ആനന്ത്യത്താലും അനുപന്ധിതിയാലും സംഭാവ്യമാണോ? പുറമെ, ‘പശുവിനെ കെട്ടുക’ എന്ന വാക്യം കേട്ടശേഷം ‘പശുവിനെ അഴിക്കുക’ എന്ന വാക്യം കേൾക്കുമ്പോൾ മുൻവാക്യത്തിലെ ആ ‘പശു’പദം തന്നെയാണിതിലേതും എന്ന പ്രത്യഭിജ്ഞയുണ്ടാകുന്നതിന്നും അവകാശമില്ലെന്നാവും. ബന്ധനക്രിയാനപിതപദാർത്ഥത്തിൽ ശക്തമായ പശുപദവും മോചനക്രിയാനപിതപദാർത്ഥത്തിൽ ശക്തമായ പശുപദവും അർത്ഥഭേദത്താൽ ഭിന്നമായിരിക്കെ, അതുതന്നെയാണിതെന്നു പ്രത്യഭിജ്ഞാനം വരുകയില്ലല്ലോ” എന്ന ആശങ്കയും സാരമുള്ളതല്ല. സാമാന്യരൂപത്തിൽ വിശേഷാനപിതാർത്ഥങ്ങളിൽത്തന്നെയാണ് ശക്തിഗ്രഹം. “ന നിവൃ്തിശേഷം സാമാന്യം” (വിശേഷം കൂടാതെ സാമാന്യമില്ല) എന്ന ന്യായപ്രകാരം സാമാന്യരൂപത്തിൽ ഗ്രഹിക്കപ്പെടുന്ന ശക്തിക്ക് വിശേഷാനപിതപദാർത്ഥംതന്നെയാണ് വിഷയം. അതുകൊണ്ട്, പ്രത്യഭിജ്ഞയും വിശേഷബോധവും സംഭവിക്കാവുന്നതാണ്. ഇത്രയുംകൊണ്ടു ശക്തി ഗ്രഹിക്കപ്പെടുന്നതു പദാർത്ഥസാമാന്യാനന്യവൈശിഷ്ട്യം പരസ്സരിച്ചുകൊണ്ടാണെങ്കിലും പദം പദാർത്ഥവിശേഷാനപിതാർത്ഥത്തിൽ ശക്തമാണെന്നതു തീർച്ചയായി. പദത്തിന്റെ ശക്തമായ ആ അർത്ഥമാകട്ടെ “യൽ പരശ്ശബ്ദസ്തു ശബ്ദാർത്ഥഃ” (ശബ്ദരൂപബാധനന്തരം ഏതേതർത്ഥത്തിനല്ലാം പ്രതീതി വരുന്നുവോ അതെല്ലാം ആ ശബ്ദത്തിന്റെ അർത്ഥംതന്നെയാണ്) എന്ന നയത്താൽ പ്രതിപക്ഷിയുടെ വ്യംഗ്യാഭിമതമായ അർത്ഥവും ശാബ്ദമാകയാൽ ശക്യം—വാച്യംതന്നെയാണ്. ശബ്ദരൂപബാധനന്തരം പ്രതീതിവിഷയമാകുന്ന അർത്ഥങ്ങൾക്കൊക്കെയും

നിമിത്തം ശബ്ദംതന്നെയല്ലേ? അതാണല്ലോ ഉപസ്ഥിതം. അതിലേക്കു സാധകമായി “നൈമിത്തികാനുസാരേണ നിമിത്താനി കല്പ്യന്തേ” എന്ന ന്യായവും ജാഗരിക്കുന്നുണ്ട്. വ്യംഗ്യമെന്നു പറയുന്ന അർത്ഥത്തിന്റെ പ്രതീതി വരുന്നത് ശബ്ദരൂപണത്തിന്ന് അനന്തരമാകയാൽ നൈമിത്തികമായ വ്യംഗ്യാർത്ഥപ്രതീതിക്കു നിമിത്തം ശബ്ദമാണെന്നു സമ്മതിക്കാതെ കഴിയുമോ? വേറെ നിമിത്തത്തിനൊന്നും ഉപലബ്ധിയില്ലല്ലോ. അതിനാൽ വ്യംഗ്യാർത്ഥവും അഭിധാബോദ്ധ്യമായ ശക്യാതന്നെയാണു്. ശബ്ദം അഭിധയെന്ന ഒരേ വ്യാപാരംകൊണ്ടു് അനേകം അർത്ഥങ്ങളെ ബോധിപ്പിക്കയില്ലെന്നും വിചാരിക്കേണ്ട. ബാണത്തിന്റേതതുപോലെ ശബ്ദത്തിന്റെ അഭിധാഖ്യവ്യാപാരം ഭീർഘഭീർഘതരമാണു്. (“സോഘം ഇഷോരിവ ഭീർഘഭീർഘതരോ വ്യാപാരഃ”) ബലവാനായ ധന്വി വിട്ടു്ന ശരം വേഗാഖ്യമായ ഒരേ വ്യാപാരത്താൽ ശത്രുവിന്റെ കവചച്ഛേദവും ഉരോഭേദവും പ്രാണാപഹരണവും സാധിക്കുന്നതുപോലെ ശബ്ദം അഭിധയെന്ന ഒരേ വ്യാപാരത്താൽ പദാർത്ഥസ്മൃതിയേയും വാക്യാർത്ഥാനുഭവത്തേയും വ്യംഗ്യാർത്ഥപ്രതീതിയേയും സാധിപ്പിക്കുന്നതാണു്.

ആകയാൽ,

“ഘോ ധാർമികപ്രവര, ലാത്തിടുകൊത്തവണ്ണം
നീ ധാഷ്ട്യമോടുമിനിയാപ്പടുപട്ടിതന്നെ
ഗോദാവരീതടനികഞ്ജനിവാസിയാകും
ആ ഭാരണൻ ഹരി ഹനിച്ചു മരിച്ചിടാനീ.”

എന്ന പദ്യത്തിലെ ഭൂമണാനുജ്ഞപോലെ ഭൂമണനിഷേധരൂപമായ അർത്ഥവിശേഷവും അഭിധാബോദ്ധ്യം തന്നെയാകയാൽ ശബ്ദത്തിന്നു വ്യഞ്ജനയെന്ന അതിരീകൃതമായൊരു വ്യാപാരം കല്പിച്ചിട്ടാവശ്യമില്ല. എന്നിങ്ങിനെ അനപിതാഭിധാനവാദികളായ പ്രാഭാകരമതാവലംബികൾ ധ്വനിയെ നിഷേധിക്കുന്നു.

ഇവരുടെ ഇത്തരം വാദം ക്ഷോഭകുലമല്ല. വിശേഷാദനയ വിശിഷ്ടാർത്ഥമാണു് പദാർത്ഥമെന്നും പരസ്പരസംസ്പൃഷ്ടപദാർത്ഥങ്ങളാണു് വാക്യാർത്ഥമെന്നും മറുമുള്ള വാദം യുക്തമല്ല. പദാർത്ഥാന്തരസാമാന്യനപിതമായ അർത്ഥത്തിലല്ലാതെ വിശേഷാദനപിതമായ അർത്ഥത്തിൽ ശക്തിഗ്രഹം സുവചമല്ല. ‘പശുവിനെ കെട്ടുക’ ഇത്യാദിയിൽ സങ്കേത

വിഷയം പദാർത്ഥാന്തരസാമാന്യാനപിതമായ ബന്ധനാദിരൂപാർത്ഥം—
സാമാന്യവിശേഷരൂപം—ആണെന്നല്ലാതെ ഗവാദ്യനപിതബന്ധനാ
ദി—അതിവിശേഷരൂപം—ആകുന്നതല്ല. സങ്കേതഗ്രഹണവേളയിൽ
* സാമാന്യലക്ഷണപ്രത്യാസക്തിക്കു വഴിയില്ലായ്കയാൽ ഗവാദ്യനപിത
ബന്ധനാദ്യർത്ഥവിശേഷത്തിൽ ശക്തി ഗ്രഹിക്കുക സാദ്ധ്യമല്ല. അതു
കൊണ്ട്, അനപയവിശേഷരൂപമായ വാക്യാർത്ഥമെന്നുവേണ്ട അർത്ഥ
വിശേഷാനപിതപദാർത്ഥംപോലും അവാച്യമാണ്. ഈ സ്ഥിതിക്ക്,
“ഹേ ധാർമികപ്രവര—” ഇത്യാദിയിലെ നിഷേധാദിരൂപമായ അർത്ഥ
ാന്തരവിശേഷം വാച്യമാണെന്നു ചിന്തയ്ക്കതന്നെ അവകാശമില്ലല്ലോ.

“നൈമിത്തികാനുരോധേന നിമിത്താനി കല്പ്യന്തേ.”

എന്ന ന്യായവും പ്രകൃതോപയോഗിയല്ല. ശബ്ദത്തിന്ന് അർത്ഥത്തെ
ക്കേറ്റിമുട്ടിച്ചു നിമിത്തത്വം കാരകത്വമോ ജ്ഞാപകത്വമോ? ശബ്ദം
അർത്ഥത്തിന്ന് ഉൽപാദകമല്ലായ്കയാൽ കാരകത്വമാകയില്ല. ജ്ഞാപ
കത്വമെന്നു പറയുന്നുവെങ്കിൽ ശരിതന്നെ. എന്നാൽ, അത് സങ്കേത
വത്ത്വം ജ്ഞാതമായ ശബ്ദത്തിന്നല്ലാതെ അജ്ഞാതമോ സ്വരൂപ
മാത്രത്താൽ ജ്ഞാതമോ ആയ ശബ്ദത്തിന്നില്ലതന്നെ. അല്ലാത്ത
പക്ഷം സർവ്വദാ അർത്ഥപ്രതീതി, അപ്യുത്പന്നനുകൂലി ശബ്ദരൂപണ
ത്തിൽ അർത്ഥജ്ഞാനമുണ്ടാവുക മുതലായ ഭോഷപ്രസക്തി ആപരിക്കും.
അതിനാൽ, സങ്കേതവത്ത്വം ജ്ഞാതമായ ശബ്ദം മാത്രമേ അർത്ഥ
ത്തിന്നു ജ്ഞാപകമാവൂ എന്നു സമ്മതിക്കേണ്ടതല്ലേ. അപ്പോൾ,
വിശേഷാനപിതാർത്ഥത്തിലാകട്ടെ ശബ്ദത്തിന്നു സങ്കേതമില്ലായ്കയാൽ
താദൃശാർത്ഥത്തിന്നു ശബ്ദം ജ്ഞാപകമേതുവല്ലെന്നും സിദ്ധമായി.
വിശേഷത്തിൽ സങ്കേതഗ്രഹമുണ്ടെന്നു ശരിക്കുന്നതുകൊണ്ടു ഫലവുമില്ല.
‘കോവർകഴുതയെ കെട്ടുക’ ഇത്യാദിവാക്യം മുന്പൊരിക്കലും കേട്ടിട്ടില്ലാത്ത
ഒരുവന് ഉപസ്ഥാപകാന്തരമില്ലായ്കയാൽ വിശേഷാനപയ
വിശിഷ്ടമായ (കോവർകഴുതയുടെ അനപയത്തോടുകൂടിയ) ബന്ധനാർത്ഥ
ത്തിന്റെ ഉപസ്ഥിതി പ്രകൃതവാക്യത്തിൽനിന്നുതന്നെയാണെന്നു പറ

* സാമാന്യം ആയ ലക്ഷണ(വിഷയ)ത്തോടു കൂടിയ പ്രത്യാസത്തിന്നു—സംബന്ധം.
സാമാന്യം ഭാവം=സാമാന്യം—നിത്യമായ ഘടനാഭാവം അനിത്യമായ ഘടനാ
ഭാവം. ‘സാമാന്യവിഷയകമായ ജ്ഞാനം പ്രത്യാസക്തി’ എന്നു താൽപര്യം. ധൃമപ്ര
തീതിസ്ഥലത്തു ധൃമത്വം സകലധൃമത്തിന്നും പ്രതീതിവത്തതു സാമാന്യലക്ഷണ
പ്രത്യാസത്തിയാലാകുന്നു.

യേശുതായിരിക്കുന്നു. അത് അന്യോന്യാശ്രയഭോഷരൂപിതമാകയാൽ സുവചനമല്ല. ശബ്ദത്തിൽ സങ്കേതഗ്രഹമുണ്ടെങ്കിലേ അതേമാപ സ്ഥിതി വരികയുള്ളൂ. അതേമാപസ്ഥിതിയുണ്ടെങ്കിലേ സങ്കേതഗ്രഹം സംഭവിക്കൂ. അതിനാൽ താദൃശാഗ്നം അന്യോന്യാശ്രയപരാഹതവുമാണ്. ഉപജീവ്യവിരോധത്തിൽ നിന്നുള്ള മോചനം പ്രാഭാകരപക്ഷത്തിലും സുകരമല്ല. വാക്യംകൊണ്ട് അത്ഥവിശേഷത്തിൽ ഗ്രഹിച്ച ശക്തിയെ ഉപജീവിച്ച സാമാന്യാനപിതപദാർത്ഥത്തിൽ വീണ്ടും ശക്തിഗ്രഹിക്കേണ്ടതായിരിക്കയാൽ ഉപജീവ്യവിരോധം ഒട്ടാകുന്നതെന്നു യല്ലേ? ഞങ്ങളുടെ പക്ഷത്തിൽ ലാഘവമുണ്ടെന്നുള്ള വിശേഷമുണ്ട്.

“യൽപരശ്ശബ്ദസ്യ ശബ്ദാത്ഥഃ” എന്ന സൂക്തിയുടെ അർത്ഥം ‘ശബ്ദാശ്രവണാനന്തരം ഏതേതത്ഥത്തിനെല്ലാം ഉപസ്ഥിതി വരുന്നുവോ അവയൊക്കെയും ശബ്ദത്തിന്റെ അർത്ഥമാണ്’ എന്നാകുന്നു എന്നുള്ള തെറ്ററിയാറുണ്ടെന്നുകൊണ്ട് അഭിധാത്വപാരം ശരവ്യാപാരം പോലെ ഭീർഘഭീർഘതരമാണെന്നും മറ്റും ഉപന്യസിച്ചിരിക്കുന്നതു താൽപര്യവാചോയുക്തിയുടെ താൽപര്യം ഗ്രഹിച്ചിട്ടില്ലാത്തതുകൊണ്ടാണ്. “യൽപരഃ—” എന്നതുകൊണ്ടു മനസ്സിലാക്കേണ്ടത്, വാക്യോപാത്തങ്ങളായ ശബ്ദങ്ങളാൽ ബോധിപ്പിക്കപ്പെടുന്ന അർത്ഥങ്ങളിൽ ഏതിന്നാണോ വിധേയത്വം അതിലാണ് വാക്യത്തിന്നു താൽപര്യം എന്നാകുന്നു; അല്ലാതെ പ്രതീതിവിഷയമാകുന്ന അർത്ഥമൊക്കെയും താൽപര്യവിഷയമാണെന്നല്ല. അതുകൊണ്ടുതന്നെയാണ് “ഭൂതഭവ്യസമുച്ചാരണേ ഭൂതം ഭവ്യായോപദിശ്യതേ” എന്നിങ്ങനെ മഹാത്മാർ സിദ്ധാന്തിച്ചിരിക്കുന്നത്. ഭൂതം=സിദ്ധം, ഭവ്യം=സാദ്ധ്യം, അവയുടെ സമുച്ചാരണത്തിൽ=സമഭിപ്രായമാരത്തിൽ, ഭൂതം=സിദ്ധം, ഭവ്യായ=സാദ്ധ്യത്തിനായിട്ട്, ഉപദിശ്യതേ=ഉപദേശിക്കപ്പെടുന്നു എന്നർത്ഥം. ക്രിയാപദത്തോട് അനപയിക്കുന്ന കാരകപദാർത്ഥങ്ങൾ സിദ്ധങ്ങളാണെങ്കിലും പ്രധാനക്രിയാനുകൂലവും സാദ്ധ്യഭൂതവുമായ സ്വകീയക്രിയയോടുള്ള യോഗത്താൽ സാദ്ധ്യായമാനത്വം പ്രാപിക്കുന്നു—സ്വരൂപേണ സിദ്ധാന്തങ്ങളാണെങ്കിലും സാദ്ധ്യക്രിയാവൈശിഷ്ട്യത്താൽ സാദ്ധ്യങ്ങളെന്നുപോലെ ഭവിക്കുന്നു—എന്നു ഭാവം. എങ്ങിനെ അഗ്നി ദശാദശങ്ങളിൽ അദശത്തെമാത്രം ദഹിപ്പിക്കുന്നുവോ അപ്രകാരം പ്രാപ്തപ്രാപ്തങ്ങളിൽ അപ്രാപ്തത്തെ മാത്രമാണ് ശബ്ദം വിധി

ക്കുന്നത്. ഋതപിക്രപരണം മറെറാന്നുകൊണ്ടു പ്രാപ്തമായിരിക്കെ, “ലോഹിതോഷ്ണീഷാ ഋതപിജഃ പ്രചരന്തി” എന്ന വാക്യം ലോഹിതോഷ്ണീഷതം മാത്രമേ വിധിക്കുന്നുള്ളൂ. ആ വാക്യത്തിന്നു് അതിലേ താൽപര്യമുള്ളു. ഹവനം അന്യതഃ പ്രാപ്തമായിരിക്കെ, “ഭയ്നാ ജുഹോതി” എന്ന വാക്യം ഭയികരണതപം മാത്രം വിധിക്കുന്നു. ചിലേടത്തു രണ്ടോ മൂന്നോ അംശം വിധിച്ചുവെന്നും വരാം. ‘രക്തം പടം വയ’ (ചുക്കുന്ന വസ്ത്രം നെയ്യുക) ഇത്യാദിവാക്യം യഥൈചിത്വം രണ്ടോ മൂന്നോ അംശങ്ങളെ വിധിക്കുന്നുണ്ടെന്നു പറയാം. ആകയാൽ, ‘യാതൊന്നു വിധേയമോ അതിൽത്തന്നെയാണു് ശബ്ദത്തിന്നു താൽപര്യം’ എന്നാണു് “യൽപരം ശബ്ദസ്യ ശബ്ദാത്മിഃ” എന്നതിന്റെ താൽപര്യം. അതു കോണ്ടുതന്നെയാണു് ശബ്ദോപാത്ത ഏവ താൽപര്യം (ശബ്ദപ്രതിപാദ്യമായ അർത്ഥത്തിൽത്തന്നെയാണു് താൽപര്യം) എന്നു മഹാത്മാർ അഭിപ്രായപ്പെട്ടിരിക്കുന്നതു്. നേരേ മറിച്ചു പ്രതീയമാനമാകുന്ന അർത്ഥങ്ങളിലൊക്കെയും ശബ്ദത്തിന്നു താൽപര്യമുണ്ടെന്നു ശരിക്കുയാണെന്നിൽ ‘പൂർവ്വൻ പോകുന്നു’ എന്നുകേട്ടാൽ സമാനസംവിത്സംവേദ്യതയാൽ തോന്നാവുന്ന അപരൻ എന്ന അർത്ഥത്തിന്നും താൽപര്യവിഷയത്വം വരും. പൂർവ്വൻ എന്നതു് അപരൻ എന്നതിനോടു നിത്യസാപേക്ഷമാണല്ലോ. അപരത്വസാപേക്ഷകൂടാതെ പൂർവ്വത്വം സിദ്ധിക്കുമോ? അത്രയുമല്ല, ‘നിഷേധഃ’ അന്വതിനായിരും ഉദ്ദിഷ്ടിയുടെ ഒരു ഭാഗ്യക്കുറി കിട്ടിയിരിക്കുന്നു’, ‘നിഷേധമേ അന്തരമായ പുത്രി ഗർഭിണിയായിരിക്കുന്നു’ ഇത്യാദിവാക്യങ്ങളിൽനിന്നുണ്ടാകുന്ന ഹർഷശോകപ്രതീതിപോലും താൽപര്യവിഷയമാകയാൽ വാച്യാർത്ഥമാണെന്നു സമ്മതിക്കേണ്ടിവരും. ഇവക സംഗതികളാൽ “യൽപരം—” എന്നതിന്റെ അർത്ഥം ഇക്കൂട്ടർ തെറ്റിദ്ധരിച്ചിരിക്കുന്നുവെന്നു തെളിയുന്നുണ്ടല്ലോ.

ഇത്തരം തെറ്റിദ്ധാരണയെ വെച്ചുകൊണ്ടു് അഭിധാപ്യാപാരം ശരവ്യാപാരംപോലെ ദീർഘദീർഘതമാണെന്നും മറ്റും ഉപന്യസിച്ചിരിക്കുന്നതും അയുക്തമാണു്. ദൃഷ്ടാന്തദാർഢ്യാന്തികങ്ങളാകുന്നതെന്നു വൈഷമ്യമുണ്ടു്. വേഗവ്യാപാരം സ്വരൂപസത്തായിത്തന്നെ ജനകമാകയാൽ അതിന്നു ദീർഘദീർഘത്വം സംഭവിക്കാം. അഭിധാപ്യാപാർത്ഥത്തിന്റെ സ്ഥിതി അതല്ല. സങ്കേതവത്തേപന ജ്ഞാതമായ ശബ്ദത്തിന്റെ അഭിധ മാത്രമേ കാർത്ഥകാരിയാകയുള്ളൂ. വ്യാഗ്യാർത്ഥത്തിൽ സങ്കേതഗ്രഹമില്ലായ്കയാൽ അഭിധാപ്യാപാരം ആ വിധത്തിൽ ജ്ഞാതവുമല്ല.

അതുകൊണ്ട്, ദുഷ്ടാന്തോപക്ഷേപം തന്നെ അനുപപന്നമാണ്. കൂടാതെ, ശരത്തിന്റെതുപോലെയാണെന്ന് അനപിതാഭിധാനവാദികൾ അഭിമാനിക്കുന്ന ശബ്ദത്തിന്റെ ആ ദീർഘദീർഘതരമായ വ്യാപാരം ഒന്നുതന്നെയോ അല്പ വെച്ചേറെയോ എന്നാണ് ആദ്യമായാലോചിക്കേണ്ടിയിരിക്കുന്നത്. വിഷയം ഭിന്നമാകയാൽ തന്നിബന്ധമായ വ്യാപാരം ഒന്നു ഒന്നാണെന്നു പറഞ്ഞുകൂടാ. ഭിന്നഭിന്നമാണെങ്കിൽ അത് തദ്വിഷയസഹകാരിഭേദം നിമിത്തം വിജാതീയമാവാണെന്നു തരമുള്ളു. സജാതീയമായ കാര്യത്തിൽ ശബ്ദബുദ്ധികർമ്മങ്ങൾക്കു വിരമ്യവ്യാപാരം പദാത്മവേദികൾ നിഷേധിച്ചിട്ടുണ്ട്. വിജാതീയമാണെങ്കിൽ ഞങ്ങളുടെ പക്ഷത്തിൽത്തന്നെ കലാശിക്കുകയും ചെയ്യും.

ഇനി, *ചതുർത്ഥകക്ഷ്യാനിവിഷ്ടമായ വ്യാഗ്രാത്മം വാക്യരൂപണക്ഷണത്തിൽതന്നെ അവബുദ്ധമാകുന്നതുകൊണ്ട് അഭിധയ്ക്കു ദീർഘദീർഘതപം പറയുന്നു എന്നാണെങ്കിൽ വാക്യത്തിന്നു താദൃശാത്മത്തിൽ സങ്കേതഗ്രഹമില്ലായ്കയാൽ എങ്ങിനെയാണ് അഭിധാവ്യാപാരംകൊണ്ട് സാക്ഷാൽ അത്ഥപ്രതീതി എന്നു മനസ്സിലാക്കുന്നില്ല. നിമിത്തമെന്നെതിരിക്കേണ്ട പദാത്ഥവാക്യാത്ഥങ്ങളിൽ നിമിത്തഭൂതമായ പദാത്ഥത്തിലെ സങ്കേതഗ്രഹംകൊണ്ടുതന്നെ നൈമിത്തികത്തിൽ സങ്കേതഗ്രഹമില്ലെങ്കിലും പ്രഥമം താദൃശവാക്യാത്ഥപ്രതീതി വരുന്നു എന്നാണെങ്കിൽ, ചതുർത്ഥകക്ഷ്യാഭാഗിയായ വ്യാഗ്രരൂപമായ വാക്യാത്ഥമാണ് പ്രഥമമായി പ്രതീതിപഥത്തിൽ അവതരിക്കുന്നതെന്നും അതിലേക്കു പിന്നീടുണ്ടാവുന്ന പദാത്ഥപ്രതീതി കാരണഭാവം കൈക്കൊള്ളുന്നുവെന്നുമായി. അത് തനിക്കു തന്റെ പ്രപഞ്ചരൂപം കാരണമാണെന്നു പറയുന്നതുപോലെ പരിഹാസാസ്പദം മാത്രമാണുതാനും. മുന്പുതന്നെ പദപദാത്ഥവിഷയമായ സങ്കേതഗ്രഹംകൊണ്ട് ആത്മാവിൽ ഉണ്ടായിരിക്കുന്ന സംസ്കാരം വഴിക്കാണ് വാക്യാത്ഥപ്രതീതിയെക്കുറിച്ച് അന്തരകാലികമായ പദാത്ഥപ്രതീതിക്കു മേതുതപമെന്നു ശരിക്കെന്നതും യുക്തമല്ല. യാതൊരത്ഥത്തിലാണോ സങ്കേതം മുന്പുതന്നെ ഗ്രഹിക്കപ്പെട്ടിരിക്കുന്നത് ആ അത്ഥത്തിന്റെ പ്രതീതിക്കു സങ്കേതം മേതുവാകൂ. പദാത്ഥത്തിലല്ലാതെ വാക്യാത്ഥത്തിൽ ഒരിക്കലും സങ്കേതഗ്രഹം വന്നിട്ടില്ലായ്കയാൽ വാക്യാത്ഥപ്രതീതി അഭിധാവ്യാപാരത്തിന്

വിഷയമാണെന്നു കല്പിക്കുക ശക്യമല്ല. അന്യവിഷയമായ സങ്കേതത്തിന് അന്യവിഷയപ്രതീതിമേതുതപം സ്വീകരിക്കുന്നതായാൽ ഏതാനുമൊരത്ഥത്തിൽ ഏതാണ്ടൊരു ശബ്ദത്തിന്റെ സങ്കേതം ഗ്രഹിച്ചിട്ടുള്ളവന് സകലവാക്യാത്ഥപ്രതീതിയുമുണ്ടാവാമെന്നു വരും. നിമിത്തനൈമിത്തികഭാവമാകട്ടെ പൂർ്വ്വപരഭാവനിയതമാകുന്നു. കാര്യനിധത പൂർ്വ്വത്തിയാണല്ലോ കാരണം. പൂർ്വ്വപരനിയതം കൂടാതെ നിമിത്തനൈമിത്തികഭാവം ഉപപാദിക്കാവുന്നതുമല്ല. പദാത്ഥവും വാക്യാത്ഥവും ഒന്നാണെങ്കിൽ നിമിത്തനൈമിത്തികഭാവം ഘടിക്കുകയില്ല. ഭിന്നമാണെങ്കിൽ അന്യവിഷയസങ്കേതത്തിന് അന്യത്വബോധമേതുതപം ഉപപന്നവുമല്ല. കൂടാതെ, അനപിതാഭിധാനവാദികളുടെ പക്ഷത്തിൽ പദങ്ങളുടെ പ്രയോഗം പ്രത്യേകം പ്രത്യേകം അത്പബോധനത്തിനല്ലാതെ കേവലം അനപിതാത്ഥബോധനത്തിന്നാകയാൽ പദങ്ങൾക്കു പ്രാതിസ്പികാത്ഥത്തിൽ സങ്കേതഗ്രഹംതന്നെ സംഭാവ്യവുമല്ല.

അഥവാ,

“സാമാന്യതഃ പ്രഥമമേഷ പദാത്ഥവിണ്ഡോ
വാച്യോന്യ വാചകമിദം പദവിണ്ഡരൂപം
ഇത്യാകലയ്യ പുനരേഷ വിശേഷതോപി
ശബ്ദാത്ഥസംഗതിമവൈതി ജനസ്തസ്മഃ”

എന്ന അഭിയുക്തോക്തിപ്രകാരം വാസ്തവത്തിൽ പദസമുദായം വാചകവും, വിണ്ഡിതാത്ഥം വാച്യവുമാണെങ്കിലും, “ഗാം ആനയ” എന്ന വാക്യത്തിലെ “ആനയ” എന്ന പദം മാറി “ബധാന” എന്ന പദം ചേർക്കുമ്പോൾ ആനയാത്ഥത്തിന് ഉദാപവും ബന്ധനാത്ഥത്തിന് ആവാപവും സംഭവിക്കുന്നതുകൊണ്ട് അങ്ങിനെയുള്ള ആവാപോദാപങ്ങളാൽ തടസ്ഥന പ്രാതിസ്പികാത്ഥങ്ങളിൽ സങ്കേതഗ്രഹം ഉണ്ടാകുന്നു എന്നിങ്ങിനെ പദാത്ഥമാത്രത്തിൽ സങ്കേതം സ്വീകരിക്കുന്നുവെങ്കിൽ വിശേഷരൂപവാക്യാത്ഥപ്രതീതി പദാത്ഥപ്രതീതിക്കു പിന്നീടാണെന്നും തീർച്ചയായി. എന്തായാലും താൽപര്യപ്രതിപത്തി വാക്യരൂപണക്ഷണത്തിൽത്തന്നെ ഉണ്ടാവുന്നുണ്ടെന്നുള്ളതു് അനഭവവേദ്യമല്ലേ? അതിനെത്തുടർച്ചയും എന്നാണെങ്കിൽ,

“വാച്യാത്ഥവിമുഖന്മാരാം കാവ്യജ്ഞെക്തിവേഗമായ്
ആയത്ഥമവഭാസിപ്പു തത്ത്വാത്ഥാദർശിബുദ്ധിയിൽ.”

എന്നിങ്ങിനെ അതു ഞങ്ങളും സമ്മതിക്കുന്നുണ്ട്. എന്നാൽ, വാസ്തവത്തിൽ സംഭാവ്യമായ പൂർ്വ്വപരിഭാവരൂപക്രമം സാതിശ്യാനുശീലനാഭ്യാസത്താൽ അനുമാനത്തിൽ അഭ്യസ്തവിഷയമായ വ്യാപ്തിസ്മരണകൂമവും പദാർത്ഥബോധത്തിൽ സങ്കേതസ്മരണകൂമവുമെന്നപോലെ വിശേഷിച്ച് അറിയപ്പെടുന്നില്ലെന്നുള്ളതു. നിമിത്തനൈമിതികഭാവം അവശ്യമംഗീകരിക്കേണ്ടതെന്നുവേണം. അതംഗീകരിക്കാതെ അഭിധയെക്കൊണ്ടുതന്നെയാണു് സർ്വ്വതത്വപ്രതീതിയും എന്നു പറയുന്നവെങ്കിൽ ഗൗണലക്ഷണികാർത്ഥങ്ങൾ വാച്യാർത്ഥത്തിൽനിന്നു ഭിന്നങ്ങളല്ലെന്നാവും. വാച്യപോലെ ഗൗണലക്ഷണാദിയും അഭിധാവാചാരഗോചരംതന്നെയാകയാൽ വിശേഷമൊന്നുമില്ലല്ലോ. ഭേദം ഉണ്ടാവണമെങ്കിൽ നിമിത്തവൈചിത്ര്യമായ വിശേഷം വേണം. നിമിത്തവൈചിത്ര്യധീനമാണല്ലോ മുഖ്യലക്ഷണികാദിഭേദവും മറ്റും. എന്നുമാത്രമല്ല സർ്വ്വവും അഭിധാബോധ്യമാണെങ്കിൽ മീമാംസകമതത്തിൽ ശ്രുതിലിംഗാദിപ്രമാണാഷ്ടകത്തിൽ ഉത്തരോത്തരത്തിന്നു ദൈർഘ്യമുപപാദിച്ചിരിക്കുന്നതും അസംബദ്ധമാവും. *“ശ്രുതിലിംഗവാക്യപ്രകരണസ്ഥാനസമാഖ്യാനം സമവായേ പാരദൈർഘ്യം വിപ്രകഷ്ഠാൽ” എന്നാണല്ലോ ജൈമിനീയസ്മൃതം. സർ്വ്വവിധമായ അർത്ഥവും മുഖ്യവൃത്തിയായ അഭിധയാൽത്തന്നെ ബോധ്യമാണെങ്കിൽ വിപ്രകഷ്ഠത്തിന്നോ തന്മൂലമായ പാരദൈർഘ്യവൃത്തിന്നോ പ്രസക്തിയുണ്ടോ? ശ്രുതിസ്ഥലത്തെന്നപോലെ ലിംഗാദിസ്ഥലത്തും ശബ്ദരൂപണാനന്തരം പ്രതീതിവിഷയമാകുന്ന അർത്ഥം അഭിധയെക്കൊണ്ടാണെങ്കിൽ ലിംഗാദിദൈർഘ്യമുപപാദിക്കുന്നതിന്നു ബീജമെന്തു്? പ്രാബല്യദൈർഘ്യബീജം ശീഘ്രവിളംബിതപ്രതീതിയും അതു നിമിത്തനാനുതപക്രമവുമാണല്ലോ. ആകയാൽ, ലൈതകികവും അലൈതകികവുമായ പ്രശ്നീകരങ്ങൾ വ്യാചാരം വരാതിരിക്കണമെങ്കിൽ നിമിത്തവൈചിത്ര്യം സ്വീകരിക്കേണ്ടതെന്നുവേണം. സ്വീകരിച്ചാൽ തന്നിദാനമായ വ്യാപാരഭേദം സിദ്ധമായി. പിന്നെ വെറുതെ ആലങ്കാരികന്മാരോടു അസൂയപ്പെട്ടിട്ടെന്തു്കാണും?

പി. കൃഷ്ണൻ നായർ.

*“ശ്രുതിലിംഗം—” എന്ന സ്മൃതിയിന്റെ അർത്ഥം കാവ്യജീവിതവൃത്തിയിലേ സ്പ്രകരണത്തിൽ വിസ്തരിച്ചുപറഞ്ഞിരിക്കുന്നതു നോക്കിക്കൊൾക.

SARVĀNUKRAMAṆĪ-PADYA-VIVṚTTI

A NEW COMMENTARY ON THE ṚGVEDASARVĀNUKRAMAṆĪ
OF KĀTYĀYANA

By

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The Sarvānukramaṇī of Kātyāyana has been commented upon by many people in ancient India. The commentary by Śaḍguru-śiṣya has been already published by Macdonell many years ago. There is a commentary by Uvaṭa, copies of which are available in the Tanjore Palace Library (No. 1750 in the recent descriptive catalogue), in the Library of the Bhandarkar Oriental Institute, Poona (No. 38 in the Descriptive Catalogue, Vol. I, 1916) and in the D. A. V. College, Lahore. At the end of the 3rd Aṣṭaka in the last there is the following colophon :

iti śrī uvaṭakṛtau sarvānukramabhāṣye śākalasaṃhitāyām
trtiyāṣṭake aṣṭamo 'dhyāyaḥ sampūrṇaḥ

The name of the author of this commentary is not given in the case of the first two manuscripts.

Then there are commentaries by Gaṇeśa and Vāsudeva found in the Oriental Institute at Baroda (Nos. 27, 29 in the Descriptive Catalogue, Vol. I, 1925).

For the commentaries of Uvaṭa and Gaṇeśa there are transcripts in the Adyar Library (Nos. 38-H-6 and 38-H-21 respectively.) For the commentary of Vāsudeva I have a transcript of my own. There are two more commentaries known to me till now. There is the commentary by Raghunātha for which there is a copy in the Library of the Bombay Branch of the Royal Asiatic Society (No. 499) and a transcript in the Adyar Library (No. 38-H-5). In the Library of the Calcutta Sanskrit college there is a copy of a commentary by Rāma Bhaṭṭa (No. 23) and a transcript of it in the Adyar Library (No. 38-H-5). The last two transcripts are bound into one volume in the Adyar Library.

Recently I am informed that there is another commentary of the work by an author whose name is not yet known. The manus-

cript is in the possession of a friend of mine in Malabar. It is a transcript from another manuscript, that my friend has and I have not yet been able to get at the source of that transcript. I have not seen the transcript either. I wrote to him to send me a sample and from the small extracts that he has supplied to me I find that it is a valuable commentary. The commentary is in the form of metrical verses and not in prose. It begins :

Paribhāṣā

vināyakam umākāntam devīm api girām gurūn
praṇaumi śaunakācāryam kātyāyanamahāmuniṃ 1

ṛgvede munidaivatādyadhigamāyāryeṇa kātyāyane-
naiṣā yā munikuñjareṇa racitā vidvanmanohārini
sarvānukramaṇīm imām vipaṭhiṣūn āmodayan bālakān
kurve padyamayīm vivṛtṭya (?) kimapi vyutpattaye
mādr̥śām 2

The commentary is called Sarvānukramaṇīpadyavivṛtti.

Then the actual commentary begins. The following is the commentary on the first passage :

atha śākalako yo 'sāv ṛvedāmnāya īritāḥ
tatra sūtrādim ṛksaṅkhyām candaś cāpy ṛsidaivate 3

iha krameṇa vakṣyāmo yathāmati yathāgamam
ittham pradarśyābhidheyam prayojanam athocyate 4

naitajjñānād ṛte karma śrautam smārtam ca siddhyati
etaḍ eva punaḥ samyak pratipādayati sphuṭam 5

mantrāṇām brāhmaṇadrasṭṛchandodaivatavit punaḥ
bhūyo 'dhigacchati śreyo yājanādhyāpanādibhiḥ 6

vyatirekamukhenāpi prapañcayati tat punaḥ
chandāṃsi yātayāmāni teṣām etāny ajānatām 7

yātaḥ prāpto 'tra yair yāmo virāma iti vṛttitaḥ
phalasampādane prāptaudāsīnyāni nṛṇām iti 8

yājanādibhir etair evātra yat prārthyate phalam
taddāne syur udāsīnā mantrā ity abhidhīyate 9

pratyutāniṣṭaphalabhājo 'dhyetāra itīryate
tāny ajānann adhiyānaḥ pāpiyān puruṣo bhavet 10

sthānum varcchati garte vā pādyate vā pramīyate
iti vijñāyata iti pramāṇam iha kathyate 11

śrutismṛtiṣu sarvatra gamyate tad itīryate śrutis tu yo ha vetyādi śrūyate 'tra smṛtiḥ punaḥ	12
aviditvā ṛṣim chando daivatam yogam eva ca yo 'dhyāpayed japed vāpi sa pāpīyān itiha dik	13
ittham ārambhaṇīyatvam samyag atra samarthitam kātyāyanena muninā sarvānukramaṇīkṛtā	14

Thus there is the commentary on the Paribhāṣa portion which extends to about 225 verses.

Then the commentary on the first Aṣṭaka begins thus :

agnim ityādinā prārīpsitam prārabhate muniḥ agnim nava madhucchandā viśvāmitrasuto muniḥ	1
smṛto 'yam anuvākeṣu triṣu sūktād ṛte 'ntimāt antime tu punar jetā madhucchandasa ātmajaḥ	2
chando gāyatram ity uktam anuvākeṣu ṣaṭsv api bhedaḥ kvacit sa tu punas tatra tatrābhidhiyate	3

There are 24 verse like this and the last is :

anukramaṇyām etasyām agrime punar aṣṭake adhyāyaḥ prathamāḥ prāyāt padyaair abdhyaśvibhir mitaḥ	24
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The number of verses is given by the notation adbhyaśvi which is equal to 24.

The second Adhyāya begins as follows :

ayam aṣṭārbhavam sūktam trayāḥ putrāḥ sudhanvanāḥ ṛbhur vibhvā tato vājo 'trāsann āṅgirasasya te	1
te tvāṣṭṛśiṣyabhāvena tvāṣṭre karmaṇi kovidāḥ viśvair devair athāhūtās teṣāṃ nirmamire punaḥ	2
vāhanādīni ramyāni tatas taiḥ kalpitasya tu havirbhāgasya bhoktrtvād devatātvam prapedire	3
eteṣāṃ stāvakam sūktam ṛbhor jyeṣṭhatayā punaḥ tannāmārbhavam ity eṣa vyapadeśo 'pi yuyjate	4
tasmād ṛbhava ityātau bahutvām copapadyate evam evārbhavam sarvam aindrāgnam ṣaḍ ihety atah	5

Thus there are on the whole more than two thousand verses in the commentary. I have been able to give only as much information as I could gather from my friend. I have not been able to get at the colophom and other details which could have enabled me to ascertain the author and the date. It will take some time before I shall be able to get at my friend and thus I shall be able to have any more information on the matter. I publish as much as I know for the time being.

NIRUKTAVĀRTIKA¹

A RARE WORK TILL NOW UNDISCOVERED

By

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In 1931 the Sanskrit Department has published a book called the *Sphoṭasiddhi* of Maṇḍanamiśra, with its commentary called the *Gopālikā* of Payyūr Parameśvara Bhaṭṭa. In the text, Maṇḍana quotes the Nirukta passage²:

sākṣātkṛtadharmāṇa ṛṣayo babhūvuḥ. te 'varebhyo 'sāk-
ṣātkṛtadharmabhyā upadeśena mantrān samprāduḥ.
upadeśāya glāyanto 'vare bimmagrahaṇāyemam grān-
tham samāmnāsiṣur vēdān ca vēdāṅgāni ca.³

In commenting on this passage Parameśvara says⁴:

yathoktam niruktavārtika eva :

- (1) asākṣātkṛtadharmabhyas te 'varebhyo yathāvidhi
upadeśena samprādur mantrān brāhmaṇam eva ca.

This shows that there is a work called the Niruktavārtika and that it is some kind of explanation of the Nirukta of Yāska. The expression "niruktavārtika eva" shows by the term "eva" that what is given before this quotation must also be a quotation from the same work. The quotation reads :⁵

- (2) atrāha nitya evāyam āgamaḥ.....
(3) āṛṣajñānāvabuddho vā pūrvam bhavati kasyacit
tatas tenāvarebhyo 'sau śiṣyebhyaḥ pratipādyate.
(4) tair apy anyebhya ity evam śiṣyācāryaparamparā
pravṛttā tāvad evāste yāvad ābhūtasamplavam.
(5) punaḥ sṛṣṭau tataḥ kaścīd ādāv āṛṣāc ca darśanāt
nityan drṣṭvāgamam sākṣac chiṣyebhyaḥ pratipādayet.

1. Pandit Bhagavad Datta of Lahore has already written a note on this work in his *History of Vedic Literature* in Hindi.

2. P. 155.

3. N. 1-20.

4. P. 156.

5. P. 155.

Then there is a quotation from the vākyapadīya with the introductory remark : tathā cāhuḥ. It is after this that there is the remark : yathoktam niruktavārtika eva, and the quotation already given.

After this quotation, there is the remark : upadeśaś ca veda-vyākhyā. yathoktam :

- (6) artho 'yam asya mantrasya brāhmaṇasyāyam ity api
vyākhyāivātropadeśaḥ syād vedārthasya vivakṣitaḥ.

In this verse, the term atra must refer to the passage just given before, which is a re-statement from the Nirukta. Thus this passage too must be from the Niruktavārtika. The quotation continues after some explanatory passages thus :

yathoktam : -

- (7) aśaktās tūpadeśena grahītum avare tathā
vedam abhyastavantas te vedāṅgāni ca yatnataḥ.

Then there is the reference to the Nirukta : bimmaśabdo hy anantaram eva tatra (i.e., in the Nirukta at the portion from which the quotation is given) niruktaḥ, "bimmam bhimmam bhāsanam" iti. Then there is the quotation :

vyākhyātam ca :

- (8) bimmam bhimmam iti tv āha bibhartarthavivakṣayā
upāyo hi bibhartartham upeyam vedagocaram.
(9) athavā bhāsanam bimmam bhāsatē dīptikarmaṇaḥ
abhyāsenā hi vedārtho bhāsyate dīpyate sphuṭam.

After a few more explanatory words, the quotation continues :

yathoktam :

- (10) prathamāḥ pratibhāsenā dvitīyās tūpadeśataḥ
abhyāsenā tṛtīyās tu vedārtham pratipedire.

Now all these passages quoted above must be from the work called the Niruktavārtika. This work is not of the nature of the Vārtika on the Sūtras of Pāṇini by Kātyāyana, but must be in the nature of the Vārtikas in the systems of philosophy.

I have been trying to get a copy of the work. But till now my efforts have been in vain. Except some more passages from some other sources, I have not been able to gain any information on the work. It is hoped that the quotation that I give will enable others to spot the work.

About the same time when the *Sphoṭasiddhi* with the *Gopālikā* was being published from the Department, I had been collecting the *Kārikās* found at the beginning of each of the sixty-four *Adhyāyas* in the commentary of *Madhava*, son of *Veṅkaṭārya* on the *Ṛgveda* called the *Ṛgarthadīpikā*. I have published these *Kārikās* from the Department. A few passages in the *Kārikās* at the beginning of the first *Adhyāya* of the Second *Aṣṭaka* dealing with the *Ākhyātas* were found closely to resemble the *Nirukta*. The passages are :

- (11) *catvāri padajātāni tatra nāmāni kānicit
ākhyātāny upasargās ca nipātās ca tathāpare.*
- (12) *śabdair uccaritair dravyam yair iha pratipādyate
tan nāma kavayaḥ prāhur agnir vāyus tathāśvinau*
- (13) *aṣṭau yatra prayujyante nānārtheṣu vibhaktayaḥ
tan nāma kavayaḥ prāhur liṅgasaṅkhyāsamanvitam*
- (14) *nirdeśaḥ karma karaṇam pradānam apakarṣṇam
svāmyartho 'tādhikaraṇam vibhaktyarthāḥ prakīrti-
tāḥ*
- (15) *nāmāni namayanty artham prathānam iti nāmata
karakāṇi ca tāny āhuḥ kriyāṁ kurvanti tāni hi.*

Thus far is about the nouns ; and then follow the description of verbs :

- (16) *kāraṇāṁ parispaṇḍaḥ phalasyaikasya sādhaḥ
loke pūrvāparibhūtaḥ kriyeti vyapadiśyate*
- (17) *vadanti vaiyākaraṇā dhātuvācyāṁ kriyāṁ ca tām
kālaḥ saṅkhyā kāraṇaṁ ca pratyayārthāḥ prakīrtitāḥ*
- (18) *ākhyātasya ca nāmnaś ca sambandhāt svārthadarśinaḥ
upasargā nipātās ca na svatantrā iti sthitiḥ*
- (19) *ākhyātaśabdeṣu bhavanti bhedā
dhātuḥ kriyām ekaphalām bravīti
arthe pravṛtte virate ca dhātor
laḥ smaryate śabdavidbhiḥ purāṇaiḥ.*

Normally I would have concluded that these verses are by *Mādhava* himself. But the position became complicated when I found that some of these verses are found in the commentary on the *Nirukta* by *Durga*. It is impossible to assume that *Durga* was quoting from the work of *Mādhava*. (I should not omit to mention that two of the *Kārikas* are found in the *Bṛhaddvetā* also. I once thought that the other quoted by *Durga* may also be from

another recension of the Bṛhaddevatā). Durga was earlier than Maheśvara, the commentator of Nirukta, who is a disciple of Skandasvāmin. And Skandasvāmin's date is decided with practical certainty as about 600 A.D., in so far as another disciple of his, Harisvāmin, gives his date as 638 A.D.⁶

The verse quoted by Durga are three in number. He quotes one stanza first and then he quotes two more. It is thus :

tathā cōktam :

- (20) śabdenoccariteneha yena dravyam pratīyate
tad akṣaravidhau yuktam nāmety āhur maṇiṣaṇaḥ

punaś cōktam :

- (21) aṣṭau yatra prayujyante nānārthēṣu vibhaktayaḥ
tan nāma kavayaḥ prāhur bhedē vacanaṅgayoḥ
(22) nirdeśaḥ karma karaṇam pradānam apakarṣaṇam
svāmyartho 'tādhikaraṇam vibhaktiyarthāḥ prakīrti-
tāḥ.

The first two are in the Bṛhaddevatā and not the last. There is nothing unreasonable in assuming that all the three may be in a certain recension of the Bṛhaddevatā and that both Durga and Mādhava quoted from that work. But it is out of the question to assume that in the case of the last verse, Durga had quoted from Mādhava.

On further examination of the problem, a more reasonable explanation suggested itself to me. Durga quotes many more verses and many of them cannot be traced to any known work. In few cases does he himself mention the course of the quotation. But in the following cases he says that he is quoting from a Vārtika. The passages are :

In commenting on “ yad vā samāhṛtā bhavanti ”⁷ Durga says :

api cōktam vārtikakāreṇa :

- (23) yāvatām eva dhātūnām liṅgam rūḍhigatam bhavet
arthaś cāpy abidheyasthas tāvadbhīr guṇavigrahaḥ.⁸

6. See my Paper on the chronology of the Vedabhāṣyakāras, *Journal of Oriental Research, Madras*, Vol. X, pp. 261, 262.

7. N. 1.1.

8. Durga on N. 1.1.

This is found in Bṛhaddevatā also (II.102) but Bṛhaddevatā is not Vārtika.

In commenting on “idaṃyur idam kāmayaṃānaḥ”⁹ Durga says :

nānādhiyo vasūyavaḥ ity anena gatārtham manyamāno
bhāṣyakāro nigamam na bravīti. vārtikakāreṇāpy
uktam :
nigamavaśād bahvartham bhavati padam taddhitas
tathā dhātuḥ
upasargagūṇanipātā mantragatāḥ sarvathā lakṣyāḥ.

This is the reading found in the Ānandāśramam edition. The reading in other editions is slightly different. It may be that this is the correct reading.

In commenting on “athāta āpriyaḥ”¹⁰ Durga says : tad uktam vrtikakāreṇa :

(24) kramaprayojanam nāmnām śākapūṇyupalakṣitam
prakalpayed anyad api na prajñām avasādayet.

In commenting on “teṣām marutaḥ prathamāgāmino bhavanti”¹¹ Durga says :

uktañ ca vartike :
(25) madhyamā vāk striyaḥ sarvāḥ pumān sarvaś ca
madhyamaḥ
gaṇāś ca sarve maruto gaṇabhedāḥ pṛthakkṛteḥ

One has to consider what this Vārtika and who this Vārtika-kāra are, from whom Durga is quoting. I presume that he is quoting from the Niruktavārtika. Then it is very likely that Mādhava in the passages quoted above may have this Niruktavārtika as the basis. It is very likely that both in the Niruktavārtika and in the Bṛhaddevatā there are similar passages. In this connection it must be noticed that the passages found in Mādhava are not identical with what is found in the Bṛhaddevatā and in Durga. This may be only a recensional variation and need not lead one to conclude two separate sources. But I have to hint various possibilities.

9. N. 6.31.

10. N. 8.4.

11. N. 11-13.

Apart from these three places Durga quotes many passages without giving any information about the source of his quotation. I give below such quotations. I believe that in the case of most of them, he may be quoting from the Niruktavārtika.

uktañ ca :

- (26) varṇāgamo varṇaviparyayaś ca
dvau cāparau varṇavikāranāśau
dhātos tadarthhātīśayena yogas
tad ucyate pañcavidham niruktam.¹²

tathā cōktam :

- ṛṣayo 'py upadeśasya nāntam yānti prthaktvaśaḥ
lakṣaṇena tu siddhānām antam yānti vipāścitaḥ.¹³

api cōktam :

- (27) kriyāvācakaṁ ākhyātam līngato na viśiṣyate
trīn atra puruṣān vidyāt kālataḥ tu viśiṣyate.¹⁴

uktañ ca :

- (28) kriyāvācakaṁ ākhyātam upasargo viśeṣakṛt
satvābhīdhāyakam nāma nipātaḥ padapūraṇaḥ.¹⁵

vyatyayañ cādhikṛtya ślokaṁ apy udāharanti :

- (28) ādimadhyāntaluptāni pracchannāpihitāni ca
brahmaṇaḥ pariguptyartham vede vyavahitāni ca.¹⁶
(29) dvigur dvandvo 'vyayibhāvaḥ karmadhāraya eva ca
pañcamas tu bahuvrīhiḥ ṣaṣṭas tatpuruṣaḥ smṛtaḥ.¹⁷
(30) yaś cānyāyena nirbrūyād yaś cānyāyena prcchati
tayoṛ anyataro mṛtyum vidveṣam vāddhigacchati.¹⁸
(31) naighaṇṭukāṁś tu yān śabdān pratyarthagaṇa-
samsthītān
chandobhyo 'nviṣya tattvārthān nirbrūyād yogatas
tu tān.¹⁹

12. N. 1. 1. This is quoted in the Kāśikā 6-3-109.

13. N. 1. 1.

14. N. 1. 1.

15. N. 1. 9. This is quoted in the Vājasaneyi Prātiśākhya 3-2.

16. N. 1. 9.

17. N. 2. 2. This is found in the Bṛhaddevatā 2-105.

18. N. 2-3. This may be from a Purāṇa or some such source.

19. N. 2. 9.

ṣaḍvidho hi dhātuḥ :

- (32) prakṛtyantaḥ sanantaś ca yañanto yañlug eva ca
nyanto nyantasanantaś ca ṣaḍvidho dhātur ucyate.²⁰

tad ucyate :

- (33) tattvam paryāyaśabdena vyutpattiś ca dvayor api
nigamo nirṇayaś ceti vyākhyeyam naigame pade.²¹

uktam hi :

- (34) śabdarūpam padārthaś ca vyutpattiḥ prakṛtir guṇaḥ
sarvam etad anekārthe daśānavagame guṇāḥ.²²

uktam hi :

- (35) dhātūpasargāvayavaguṇasattvam him dhātujaṁ
bahvekadhātujaṁ vāpi padam nirvācyalakṣaṇam
(36) dhātujaṁ dhātujāj jātam samarthārthajam eva ca
vākyaJam vyatikīrṇaṁ ca nirvācyam pañcadhā
padam.²³

uktañ ca :

- (37) hinā na nindā stutir eva sā syād
devān martyaḥ samyag abhiṣṭuyāt kaḥ.
(38) śaktikṣaye 'py adhyavasyanti śīstāḥ
stotum na paśyanti gatim yato 'nyām.²⁴

tad uktam :

- (39) sthāne sthāne stutiḥ sarvā sthānādhipatibhāginī
ātmapratiṣṭhā bodbhavyā tathopakaraṇastutiḥ.²⁵

tad uktam :

- (40) vānti parṇasuṣo vātās tataḥ parṇamuco 'pare
tataḥ parṇaruho vānti tato devaḥ pravarṣati.²⁶

Durga gives many more passages. I have elected only such as appeared to me to be from the Vārtika which he mentions in the

20. N. 2-28.

21. N. 4.2.

22. N. 4.3. This is found in the Brhaddevatā 2-108.

23. N. 4.3. These two verses are found in the Brhaddevatā 2-103, 104.

24. N. 7-7.

25. N. 9-11

26. N. 10.1.

case of three quotations and which I presume is identical with the Niruktavārtika.

In the case of the verses quoted by Durga as given above, it must be noted that some of them are found elsewhere. Thus the verse *varnāgamo varṇaviparyayaś ca*²⁷ (No. 26 above) has been quoted by Kāśikākāra under Sūtra VI-iii-109. The verse:

*yāvatām eva dhātūnām*²⁸ (No. 23 above) is found in the *Bṛhaddevatā*, II-102.

The verse :

*kriyāvācakaṁ ākhyātam*²⁹ (No. 28 above) is found in the *Vājasaneyi Prātiśākhya* III-2 and may be a quotation from there and need not be an original passage in the *Niruktavārtikā*.

The verse :

*dvigur dvando 'vyayībhāḥ*³⁰ (No. 29 above) is also found in the *Bṛhaddevatā*,³¹

The verse :

*śabdarūpam padārthaś ca*³² (No. 34 above) is also in the *Bṛhaddevatā*, II-104.

So also are the following two verses :

*dhātūpasargāvayava-*³³ (No. 35 above)

and

*dhātujam dhātujāj jtam*³⁴ (No. 36 above)

being found as II-103 and 104 in the *Bṛhaddevatā*.

For the verses from the *Gopālikā* of *Parameśvara*, there is no doubt. They must be from the *Niruktavārtika*. They are not found anywhere else. They closely follow the text of the *Nirukta* and one of them is definitely quoted as from that work by name. The doubt is only about the verse found in *Mādhava* and in *Durga*. Some of them are found in the *Bṛhaddevatā*, one in

27. Durga on N. 1.1.

28. Durga on N. 1.1.

29. Durga on N. 1.9.

30. Durga on N. 2.3.

31. *Bṛhaddevatā* 2-105.

32. Durga on N. 4.3.

33. Durga on N. 4.3.

34. Durga on N. 4.3.

the Vājasaneyi Prātiśakhyā. Three of them are quoted in the Kāśikā and one in the Vājasaneyi Prātiśakhyā. Three of them are quoted by Durga as from a Vārtika, without a mention about the full name of the Vārtika. The possible source is the Vārtikas in the form of verses in the Mahābhāṣya. But none of them are there. One of them has been quoted by Durga as from a Vārtika and is found in the Bṛhaddevatā and this is No. 23 above. The slight variation in reading is not of much moment.

It cannot be that Durga is quoting from the Bṛhaddevatā as from Vārtika. The Bṛhaddevatā is not known as a Vārtika and the other two verses quoted from the Vārtika (No. 24 above) are not found in the Bṛhaddevatā.

In regard to the two verses in Mādhava which are found in Durga also, it must be noted that there is some real difference in readings. But the Bṛhaddevatā has been printed on the basis of North India manuscripts and the Manuscripts of Mādhava are all from South India. This difference in the source of manuscripts can explain a great deal of difference in readings also in the same work.³⁵

The date of the Bṛhaddevatā is not definitely known. It must be a fairly early work, since even such an early commentator as Skandsvāmin quotes from it.³⁶ (See Skandsvāmin on R̥g-veda I-43-3). But there is nothing to show that the Bṛhaddevatā is earlier than Durga and that Durga is quoting from the Bṛhaddevatā. Since he is quoting from a Vārtika and since the Bṛhaddevatā is not known as a Vārtika, and since two verses from the Vārtika as quoted by Durga are not found in the Bṛhaddevatā and only one is so found, the question of the relative date of the Bṛhaddevatā and Durga is not of much interest in this context.

But I cannot skip over the fact that the recension of the Bṛhaddevatā now printed is not the only recension. If a South Indian manuscript comes up, there are possibilities of considerable variations in readings coming to light. Perhaps many passages not in

35. Here I may note the great difference between even two South Indian Manuscripts of Skandsvāmin's commentary on the R̥gveda so far as the first two Adhyayas are concerned, as mentioned in my edition from the Madras University and also the difference in reading in the same work.

36. See my edition in the Madras University Sanskrit Series.

the present edition may be discovered. I have been led to this surmise since some passages found quoted by Skandasvāmin from *Bṛhaddevatā* are not found in the extant edition of the work. These quotations are in portions of Skandasvāmin's commentary not yet printed and I will publish such passages at an early date.

"*Bṛhaddevatā*" cannot be the name of the work. It looks as though the real name should be "*Bṛhaddevatānukramaṇī*." There must have been the original *Anukramaṇī* of Śaunaka and this *Bṛhaddevatānukramaṇī* must be a bigger work with the *anukramaṇī* and some explanatory passages. It is very likely that the Introductory portion and the many stories narrated are later additions. If this can be so, it is likely that the author of this enlarged version may have drawn on the *Vārtika* from which Durga also quotes. If these surmises are logical, the likelihood is that the *Vārtika* from which Durga quotes is the *Niruktavārtika* from which Parameśvara has quoted and whose name as *Niruktavārtika* Parameśvara gives. The work must have been current in the time of Parameśvara which cannot be much more than three hundred years ago.³⁷

Patañjali makes a reference to commenting on the *Nirukta*. The passage is :

kvacit tu kācit prasṛtatarā gatir bhavati. śabdagrantheṣu caiśā prasṛtatarā gatir bhavati. niruktaṃ vyākhyāyate. vyākaraṇaṃ vyākhyāyate ity ucyate. na kaścid āha pāṭaliputraṃ vyākhyāyate iti.³⁸

Nirukta is used in two meanings. It means sometimes the work which we now call the *Nighaṇṭu* and the work of Yāska, being a commentary on this *Nighaṇṭu*, or *Nirukta* is called the *Nirukta-bhāṣya* and Yāska is called *Bhāṣyakara*.³⁹ But I should think that in this particular case, Patañjali means the work of Yāska, since in another place where he uses the term *Nirukta* it must mean the work of Yāska and not the *Nighaṇṭu*. The passage is : *nāma ca dhātujam āha nirukte*. This is a *Vārtika* in the form of

37. See the Introduction to the edition of *Spotasiddhi* in the Madras University Sanskrit Series for his date.

38. *Mahābhāṣya*, 4.3.66.

39. See Introduction to my Edition of the *Vārarucaniruktasamuccaya* as special supplement to the *Annals*, vol. II, p. 29 ff; my Paper on the chronology of the *vedabhāṣyakāras*, *Journal of Oriental Research, Madras*, Vol. X, p. 263ff and the *Adyar Library Bulletin*, Vol. I, Pt. 1, p. 41.

Kārikā.⁴⁰ This is a reference to the Nirukta passage: *tatra nāmāny ākhyātājāni iti śākaṭāyano nairuktasamayaś ca*.⁴¹

But the reference by Patañjali to commenting the Nirukta leads us no where. All that he means is that there are commentaries on the Nirukta. It is true that we know no commentary on the work earlier than Durga. But there must have been commentaries and there is no ground for assuming that the reference must be to the Vārtikā.

Although surmises are not the final goal of research, yet they have their own values in showing the way for further research and that is my excuse for suggesting certain possibilities. The following points are clear :—

1. Parameśvara, a recent author quotes from the Nirukta-vārtika and gives the name of the work as Niruktavārtika.
2. Durga quotes from a work called the Vārtika, which must be different from works known to us which can be called Vārtikas. This is in commenting the Nirukta and it is possible that it must be the Niruktavārtika.
3. Many other passages quoted by Durga and some passages found in the work of Mādhava seem to have a close relation to the Nirukta and may be from the same Nirukta-vārtika.

There is a verse of which the source is not known and which is likely to be of some interest here. The verse is :

*yasya syād yena sambandho dūrastham api tasya tat
arthato hy asamarthānām ānantarya akāraṇam.*

The latter half is quoted in a work called Niruktasamuccaya of Vararuci. The whole verse is quoted by Bhavatrāta and Vātsyāyana.⁴² There is some slight difference in reading in the first pāda. The real source is not known.

If the Vārtika mentioned by Durga is the Niruktavārtika from which Parameśvara quotes, this verse may be taken as giving a

40. Mahābhāṣya, 3.3.1.

41. N. 1-12.

42. See my edition of the Niruktavartika as Supplement to the Annals of Oriental Research of the University of Madras, Vol. II, 1937 to 38, pp. 2 and 3 in the notes.

clue to determine the date of Durga and as such giving some help in determining the date of the Niruktavārtika also. Durga quotes this verse in the following way :

yat punar etad uktam sannidhisāmarthyā bhagaḥ karūlati
syād iti. akārṇam etat :
yasya yenārthasambandho dūrastham api tasya tat
arthato hy asamarthhānām ānantaryam akāraṇam

iti nyāyavidaḥ paṭhanti.

As has already been stated, Vātsyāyana quotes this verse. We do not know another author of that time, who quotes this verse and who could legitimately be called nyāyavidaḥ ; and if Durga is referring to the quotation in Vātsyāyana in the above passage, Durga must be later than Vātsyāyana. Durga is earlier than 600 A.D. Niruktavārtika must be earlier than Durga.

STUDIES ON KĀLIDĀSA

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- I. Some Passages of Doubtful Authenticity in Kālidāsa.
- II. Raghuvamśa and Kumārasambhava.

I

SOME PASSAGES OF DOUBTFUL AUTHENTICITY IN KĀLIDĀSA

It has been accepted, even according to the Literary tradition of India, and also in modern times, that in the three Dramas of Kālidāsa there are many passages, mostly metrical, which are of doubtful authenticity, which are later interpolations. The same is the case with the Meghadūta. But in the matter of the two longer epics, little attempt has been made till now to make a critical study of the texts to ascertain the original text, to sift what may be later interpolations. The texts have been commented upon by various interpreters and the texts as followed by them have been accepted as the genuine one. There is not much of a material difference in the texts as interpreted by the various commentators. It is only in the case of the text adopted by Aruṇagirinātha that there is any noteworthy difference in readings. He omits various verses, he reads verses in an order differing considerably from the normal text and he has certain really different readings also.

I have collected all the various readings in Kālidāsa and I will soon publish from the Sanskrit Department of the University of Madras a Concordance of the verses of Kālidāsa, giving an index of all the Pādas in the verses of Kālidāsa, noting the variants in reading collected from various editions and various commentaries. During my close examination of the text of Kālidāsa I have been able to notice various passages in the Raghuvamśa, which are of questionable authenticity. I know that in making this suggestion, I am going against the literary tradition of India for two thousand years. There is no evidence in Sanskrit tradition of a text of the Raghuvamśa, which materially differs from the text followed by,

say, Mallinātha. The text has been handed down to us in nineteen Cantos. This is the extent known to all the commentators. I have been able to notice certain verses in the early Cantos, which appear to be later interpolations. There are certain other verses, whose interpretation, according to the tradition in India, is not quite happy. On a very close scrutiny of the text of the Raghuvamśa, I find serious grounds for questioning the authenticity of the second half of the entire Epic, starting with the story of Daśaratha. The original Epic must have stopped with the first eight Cantos and the entire Rāmāyaṇa portion must have been the addition of a later hand. This doubt is based on the merits of poetry in the later Cantos in relation with the earlier Cantos of the Epic and in relation with the other known works of Kālidāsa and also on various internal evidences like vocabulary, allusions and topics.

In this Paper I propose to deal with some passages in the earlier portions of the Raghuvamśa which are of doubtful authenticity. On some points, I am sure there will be uniformity. On other points, the matter may not be easy.

The following two verses appearing in the first Canto seem to be decidedly interpolations.

1. avajānāsi mām yasmād atas te na bhaviṣyati
matprasūtim anārādhya prajeti tvām śaśāpa sā¹
2. sa śāpo na tvayā rājan na ca sārathinā śrutah
nadaty ākāśagāṅgāyāṇ srotasy uddāmadiggaje²

The king Dilīpa has no son and he goes to his family preceptor Vasiṣṭha to know what the cause may be.

so 'paśyat praṇidhānena santateḥ stambhakāraṇam³

He (the sage) saw by his supernatural vision the cause for the obstruction of the dynasty's continuation.

purā śakram upasthāya tavorvīm prati yāsyataḥ
āsīt kalpatarucchāyām āśritā surabhiḥ pathi⁴

This is the reason : some time back, when you had gone to Indra to pay your respects to him and when you were returning to the

earth, there was standing in the path the celestial cow Kāmadhenu in the shade of the Kalpa tree.

dharmalopabhayād rājñim ṛtusnātām imām smaran
pradakṣiṅkriyārḥāyām tasyām tvam sādhu nācaraḥ⁵

Fearing a flaw in his duty, and thinking of this (queen) who had just bathed after her periodical pollution, you did not properly behave to her (the Cow) who ought to have been respected with a pradakṣiṇa.

It is at this stage that the two verses appear in the text. They are numbered 77 and 78 in the ordinary editions. After the two verses, what follows is :

īpsitam tadavajñānād viddhi sārgalam ātmanaḥ
pratibadhnāti hi śreyaḥ pūjyapūjāvyatikramaḥ⁶

There is continuity in the poem even if the two passages are left out. Aruṇagirinātha leaves out the two verses in his commentary.

After the introductory statement in the fifth verse of this Canto :

so 'ham ājanmaśuddhānām,⁷

i.e., I (am narrating the story of the Raghu Kings) who are pure even in birth, I do not believe that Kālidāsa would have so plainly stated that the King was subject to a curse and the absence of the birth of a son is due to a curse. This goes against the introductory statement just cited. It is for this reason, among many others, that I hold that the ninth and the following Cantos of the Raghu-vaṃśa are not by Kālidāsa. The elephant hunt of Daśaratha, the death of an Rṣi boy and the curse by the parents at the time of their bereavement, all go against the introductory statement about the purity of the birth of the kings. There is a curse in the case of Indumatī also ; but Kālidāsa cleverly conceals the whole affair till the end and makes only a casual mention of it at a time when the readers' minds are occupied with weightier matters ; and the incident of the curse was mentioned only to relieve their minds of this weight.

Apart from the impropriety of introducing the incident of the curse at this stage, it goes against our very conception of Kāmadhenu. She is the embodiment of compassion and mercy ; she is the

goddess of gifts and of blessings ; she is not the irritable person of the type of Durvāsa. It is inconceivable that Kālidāsa would have portrayed her as so thoughtless and as cursing the King on such a flimsy ground.

More than this, the very passage where the curse is given is in absolute contradiction with what follows. After the passages I have already quoted, there comes the next passage.

haviṣḥ dīrghasatrasya sā cedānīm pracetasah
hiraṇyapihitadvāram pātālam adhiṭiṣṭhati⁸

To provide oblation-milk at the sacrifice of Pracetas, which is to continue for some time, she is now in the Nether-world which is protected at the gates by the Serpents.

sutām tadyām surabheḥ kṛtvā pratinidhim śuciḥ
ārādhaya sapatnīkaḥ prītā kāmāduḡhā hi sā⁹

Take her daughter as her representative and try to propitiate her, along with your queen. If she is propitiated, she will bestow on you all your wishes.

Now, if the curse is that the King shall have no son until the daughter of Kāmādhenu is propitiated, why should the Sage advise the King to take the daughter as a representative ? She is the Cow that is to be propitiated, according to the curse.

According to Kālidāsa, the obstacle to the King having a son is only the result of his slight departure from the right path. The Kāmādhenu did not curse him at all. Kālidāsa simply says that departure from the path of respecting those who deserve such respect generally brings obstacles to one's glory. The verses where the curse is introduced are definitely in imitation of the passages in the Śākuntala, interpolated by some later hand who wanted to improve on Kālidāsa or who wanted to bring the Raghuvamśa into accord with the corresponding passages in the Śākuntala :

vicintayantī yam ananyamānasā
taponidhim vetsi na mām upasthitam
smariṣyati tvām na sa bodhite 'pi san
kriyām pramattaḥ prathamam kṛtām iva.¹⁰

and the prose passage which follows :

abhiññānadarśanena śāpo nivartiṣyate.

I think that it will be conceded by all that these two verses are later interpolations in the Raghuvamśa.

There are other passages which appear to be interpolations for other reasons. Kālidāsa never repeats. It is true that there are many repeated ideas in the works of Kālidāsa. There are many repeated passages also. Winds made cool with the water drops in rivers, elephants breathing in the wind fragrant with the new rain, the moon on the head of Śiva, these and various other favourite ideas are found again and again in Kālidāsa. A passage like

sañcāriṇī dīpaśikheva rātrau¹¹

may be compared with

sañcariṇī pallavinī lateva¹²

The passage

citrārpitārambha ivāvatasthe¹³

may be compared with the passage

citrārpitārambham ivāvatasthe.¹⁴

But everywhere there is a special charm for the passage ; there is originality in spite of repetition. On the contrary take the two sets of passages in the first and the second Cantos of the Raghuvamśa :

prasthitāyam pratiṣṭhethāḥ sthitāyām sthitim ācareḥ
niṣaṇṇāyām niṣīdas tvam pītāmbhasi piber apaḥ¹⁵

and

sthiṭaḥ sthitām uccalitaḥ prayātām
niṣeduṣīm āsanabandhadhīraḥ
jalābhilāṣī jalam ādadānām
chāyeva tām bhūpatir anvagacchat¹⁶

One is only an exact repetition of the other and in the same situation. There is no originality. I consider one of them as a later

11. VI-67.

12. Kum. III-54.

13. II-31.

14. Kum. III-42.

15. I-89.

16. II-6.

interpolation, in imitation of the other. Perhaps it may strike one that of the two, the first in the order of appearance in the text is the original and the second is the imitation, if one of them is an imitation and a later interpolation. But I feel that the interpolation is in the first Canto. There is impropriety in introducing the passage there. Apart from the close similarity of the two passages, it is the impropriety of the passage in the first Canto that really rouses the doubt. It is the Sage who speaks ; and he speaks to the King. Can we believe that Kālidāsa would have descended to such unnecessary details about the way in which the King should tend the Cow in the forest? It is enough if the King is told what he does not know. He has no supernatural vision and as such he does not know the nature of his sin and its remedy. The Sage has told him that. The details the King knows. Look at the way in which he handles a similar situation in the Kumārasambhava. Indra summons Kāmadeva and tells him that there is something great to be achieved which he alone can achieve. He tells him what it is : he must win over Śiva and make him a captive to the charms of Pārvatī. Then Kālidāsa says :

tatheti śeṣām iva bhartur ājñām
ādāya mūrdhnā madanaḥ pratasthe.¹⁷

Saying, "let it be so," Kāma started, as if he has taken upon his head the rest of his master's orders. Kālidāsa does not make Indra direct Kāmadeva about the details : when he should start, how many arrows he must have, at what distance he should stop, from what angle he should shoot his arrow and such things.

I consider that the three passages in the first Canto of the Raghuvamśa are interpolations, namely,

prasthitāyām pratiṣṭhethāḥ sthitāyām sthitim ācareḥ
niṣaṇṇāyām niṣīdas tvam pītābhāsi piber apāḥ¹⁸
vadhūr bhaktimatī cainām arcitām ā tapovanāt
prayatā prātar anvetu sāyam pratyudvrajaed api¹⁹
ity ā prsādād asyās tvam paricaryāparo bhava
avighnam astu te stheyāḥ piteva dhuri putriṇām²⁰

The basis of this interpolation is the same as the basis for interpolating a few scenes in the third Act of Śākuntala according to the Bengal recension, where the incidents mentioned in the fifth Act are actually represented, namely, Duṣṣanta trying to persuade a

young antelope to drink water from his hand and when it will not drink, Śakuntalā trying to give it the water and its taking the water.

Another feature I have been able to observe in Kālidāsa is that he never repeats the same idea in two verses in continuation. The same idea may appear in two different places, in two different situations, so that there is again originality in having the same idea under different situations. In his dramas he never brings in two verses together, unless two Vaitālikas recite two verses. For this reason, I feel that the second of the two verses in the IV Act of Śākuntala,

yāty ekato 'staśikharam patir oṣadhinām
āviṣkrto 'ruṇapurassara ekato 'rkaḥ
tejodvayasya yugapad vyasanodayābhyām
loko niyamyata ivātmadaśāntareṣu²¹

and

anterhite śaśini saiva kumudvatī me
dṛṣṭim na nandayati saṁsmaraṇīyaśobhā
iṣṭapravāsajanitāny abalājanasya
duḥkhāni nūnam atimātrasudussahāni²²

is an interpolation. The interpolation is the second and not the first since the words are not quite suitable to a Rṣi boy. One thing we always notice in Kālidāsa is propriety. Further so many superlatives like atimātrasuduḥsahāni is absolutely unkālidāsa.

In the Raghubarṇa, there are two verses in the first Canto, which mean more or less the same thing.

nūnam mattaḥ param vamsyāḥ piṇḍavicchedadarsinaḥ
na prakāmbahujaḥ śrāddhe svadhādarśanataparāḥ²³
matparam durlabham matvā nūnam āvarjitam mayā
payāḥ pūrvaiḥ svaniśśvāsaiḥ kavosṇam upabhujyate²⁴

The sorry plight of the dead ancestors is the subject matter. It is presented in two different ways one after the other. We note such things in Māgha etc., not in Kālidāsa. One or the other of these two must be an interpolation. My own feeling, after comparing the two, is that the second is the interpolation.

In the second Canto of the Raghuvamśa, the King tends the Cow in the forest ; there is the incident of the lion. Then the Cow is immensely pleased with the attention of the king and she says :

bhaktyā gurau mayy anukampayā ca
prītāsmi te putra varam vṛṇīṣva.²⁵

Then the king :

Vaṃśasya kartāram anantakīrtim
Sudakṣiṇāyām tanayam yayāce²⁶

And the Cow ,

dugdhvā payaḥ patrapuṭe madiyam
putropabhun̄kṣveti tam ādideśa.²⁷

At this stage the King says :

vatsasya homārthavidheś ca śeṣam
ṛṣer anujñām adhigamya mātāḥ
audhasyam icchāmi tavopabhoktum
saṣṭhāṃśam urvyā iva rakṣitāyāḥ.²⁸

The King reports the incident to the Sage at the hermitage and also to the Queen, in the evening. Then the next morning the King starts to the palace ; and this is described thus :

prātar yathoktavratapāraṇānte
prāsthānikam svastyayanam prayujya
tau dampaṭi svām prati rājadhānīm
prasthāpayāmāsa vaśi vasiṣṭhaḥ.²⁹

The first Pāda in this verse is enough to indicate that the king drank the milk of the Cow in the way he desired to do, as stated in a previous verse. But then the fact is again repeated :

sa nandinīstanyam aninditātmā
sadvatsalo vatsahutāvaśeṣam
papau vasiṣṭhena kṛtābhyanujñāḥ
śubhram yaśo mūrtam ivātiḥṛṣṇaḥ.³⁰

Why this repetition ? And all the words are more or less the same as in the previous verse. The simile is not also quite.

appropriate. In the first verse, his comparing the gift of the Cow to the tribute received from the Kingdom in return for protection is quite appropriate. But why compare it to fame at this stage I do not understand.

One perhaps noticed a gap before the verse :

prātar yathoktavratapāraṇānte³¹

when in the previous verse there is no pāraṇā mentioned. So he added this verse modelled on the still previous verse :

vatsasya homārthavidheś ca śeṣam.³²

Further the simile seems to be a weak imitation of what is contained in :

tataḥ priyopāttārāse 'dhareṣṭhe
niveśya dadhmau jalajam kumāraḥ
tena svahastārjitam ekavīraḥ
piban yaśo mūrtam ivābabhāse.³³

Here the simile is quite appropriate. There is some occasion for yaśas in this context.

When I carefully read through the Raghuvamśa I find many passages which appear to be interpolations.

The following verse in the eighth Canto also appears to be an interpolation :

daśaraṣmīśatopamadyutim
yaśaśā dikṣu daśasv api śrutam
daśapūrvvaratham yam āhvayā
daśakaṇṭhārigurum vidur budhāḥ.³⁴

The use of the word daśa four times in the four Pādas in the same meaning is something which jars in the middle of the other verses of Kālidāsa. Further the first two Pādas are only epithets and Kālidāsa never uses an epithet unless it has something to contribute to the context. I do not find any need for the two epithets.

I am giving only some samples of verses which appear to be not genuine. This is not a complete list. I am giving different grounds for suspecting the authenticity of certain passages.

31. II-70.

32. II-66.

33. VII-63.

34. VIII-29.

There are certain verses where the interpretations given by ancient commentators is not quite happy. In the sixth Canto of the Raghuvamśa there is the verse :

tāsu śriyā rājaparamparāsu
prabhāviśeṣodayadurnirikṣyaḥ
sahasradhātmā vyarucad vibhaktaḥ
payomucām paṅktiṣu vidyuteva.³⁵

The usual interpretation is : the form (of lustre) being divided by lustre in a thousand ways and difficult to be looked at on account of the particular splendour, shone in the row of the kings, as by lightning in the row of clouds.

The commentaries do not make it plain whose lustre is meant. The impression is that there was a lustre in the row of kings. If the idea is that the kings were shining in that way, the description is inappropriate. The Hero is the prince Aja and what is meant must be the lustre of Aja. Kālidāsa never deviates from the main point. In the whole of the description of summer in the fourth Canto there is no verse where the description is not tagged on to Raghu. Here in all the previous verses there is Aja as the central point. In the next also, Aja is the central point. The meaning would be better if the verse is interpreted to convey the idea that just as lightning falls on a row of clouds, the form of Aja fell in the rows of kings through his lustre, and his form was difficult to look at on account of its special splendour.

Similarly the interpretation of the following verse in the Kumārasambhava also seems a little unhappy :

kuberaguptām diśam uṣṇarāśmau
gantum pravṛtte samayam vilaṅghya
dig dakṣiṇā gandhavaham mugghena
vyalikaniśśvāsam ivotsasarja.³⁶

The usual interpretation is : It was Dakṣiṇāyana and that was not the time for the sun to move northwards ; still he began to move so against convention. Then the southern quarters began to blow the wind like heaving sighs. To compare the southern wind of the Spring season with the sigh of an unhappy woman is not quite happy, and the word gandhavaha suggests something different from a sigh. Perhaps the meaning is : the Uttarāyana

had started and the sun was moving northwards. But the northern quarter is under the protection of Kubera and it is against convention that one should go to the house of a woman kept by another. So as a warning the southern quarter began to blow the wind. It is rather inconceivable that when there was Spring season in that forest, even the sun changed his course. The sun was keeping on its northerly course and was about to reach the northern limit, that is, it was Summer. Yet the Spring wind began to blow in that forest.

There are some places where the commentators are really wrong. In Canto IV of the Raghuvamśa, Mallinātha says under verse 58 : *aparāntānām samudramadhyadeśavartitvāt*, etc., This is palpably wrong :

I have mentioned these few facts to show that in fixing the text of Kālidāsa, we should not depend on the authority of the Commentators. They interpreted the text as it stood. They never questioned the authenticity of any portion.

Simply because all the commentators have taken the Raghuvamśa as containing nineteen Cantos, and since there is no evidence of the Kāvya having been known in any other form at any period in the history of Sanskrit Literature, it does not follow that Kālidāsa actually wrote all the nineteen Cantos.

II

RAGHUVAMŚA AND KUMĀRASAMBHAVA

In this Paper I do not propose to make a comparative study of the two great Epics of Kālidāsa. My intention is only to find out how far the mind of the poet was saturated with the story of the Kumārasambhava when he was writing the Raghuvamśa. From this it is possible to deduce some conclusions also. There are various passages in the Raghuvamśa where there is a clear reflection of the Kumārasambhava. But in the whole of the Kumārasambhava there is no reference to the story of the Raghuvamśa. In the Raghuvamśa there are references to Skanda by that name, by the name Kumāra and also by other names. There are some references to incidents in the Kumārasambhava. Then Raghu, Aja and Aja's son are in a large number of cases mentioned by the name Kumāra. The epithet Kumārī is applied to Indumati also. I have collected all such references and I give them below in an orderly form.

I. Reference to Skanda :

A. By the term Kumāra :

- a. hareḥ kumāro 'pi kumāravikramaḥ
suradvipāsphālanakarkaśāṅgulau
bhuje śacīpatraviśeṣakāṅkṣite
svanāmacihnam nicakhān asāyakam.¹
- b. brāhme muhūrte kila tasya devī
kumārakalpam suṣuve kumāram
ataḥ pitā brahmaṇa eva nāmnā
tam ātmajanmānam ajam cakāra.²

B. By the name Skanda :

- a. amum puraḥ paśyasi devadārum
putrikṛto 'sāv ṛṣabhadhvajena
yo hemakumbhastananissrtānām
skandasya mātuh payasām rasajñāḥ.³
- b. athopayantrā sadṛśena yuktām
skandena sāksād iva devasenām
svasāram ādāya vidarbhanāthaḥ
purapraveśābhimukho babhūva.⁴

C. By other names :

- a. kaṇḍūyamānena kaṭam kadācid
vanyadvipenonmathitā tvag asya
athenam adres tanayā śuśoca
senānyam āliḍham ivāsurāstraiḥ.⁵
- b. umāvṛṣāṅkau śarajanmanā yathā
yathā jayantena śacīpurandarau
tathā nṛpaḥ sā ca sutena māgadhi
nanadatus tatsadṛśena tatsamau.⁶
- c. parārdhyavarṇāstaraṇopapannam
āsedivān ratnavad āsanam saḥ
bhūyiṣṭham āsīd upameyakāntir
mayūrapṛṣṭhāśrayiṇā guhena.⁷

1. III-55.

2. V-36.

3. II-36.

4. VII-1.

5. II-37.

6. III-23.

7. VI-4.

II. References to incidents in the Kumārasambhava :

- a. atha nayanasaṃuttham jyotir atrer iva dyauḥ
surasarid iva tejo vahniniṣṭhyūtam aiśam
narapatikulabhūtyai garbham ādhatta rājñī
gurubhir abhiniviṣṭam lokapālānubhāvaiḥ.⁸
- b. rater grhītānunayena kāmam
pratyarpitasvāṅgam iveśvareṇa
kākutstham ālokayatām nṛpāṇām
mano babbhūvendumatīnirāśam.⁹
- c. ratismarau nūnam imāv abhūtām
rājñām sahasreṣu tathāhi bālā
gateyam ātmapratirūpam eva
mano hi janmāntarasaṅgatijñām.¹⁰

This third verse (c) is rather difficult to understand. It suggests that like Kāma his consort Rati also died. But in the actual Kumārasambhava, as we have it, Rati does not really die, though she had a desire to do so after the death of Kāma. I do not know if we can conclude that at the time the Raghuvamśa was written Kālidāsa was thinking of so managing the story of the Kumārasambhava as to make Rati also die along with Kāma. The question whether Raghuvamśa was written before the Kumārasambhava is not itself decided. I only make a suggestion here.

III. Term Kumāra applied :

A. to a child in general :

- a. kumārabhṛtyākuśalair anuṣṭhite
bhiṣagbhir āptair atha garbhabharmaṇi
patiḥ pratītaḥ prasavonmukhīm priyām
dadarśa kāle divam abhritām iva.¹¹
- b. ikṣucchāyāniṣādinyas tasya goptur guṇodayam
ākumārakathodghātam śāligoptryo jagur yaśaḥ.¹²

8. II-75.

10. VII-5.

12. IV-20.

9. VI-2.

11. III-2.

B. To Raghu :

- a. janāya śuddhāntacarāya śaṅsate
kumārajanmāmṛtasammitākṣaram
adeyam āsīd dvayam eva bhūpateḥ
śaśiprabham chantram ubhe ca cāmare.¹³
- b. viśādaluptapratipatti vismitam
kumārasainyam sapadi sthitham carat
vasiṣṭhadhenuś ca yadṛcchayāgatā
śrutaprabhāvā dadṛśe 'tha nandinī.¹⁴
- c. yad āttha rājanyakumāra tat tathā
yaśas tu rakṣyam parato yaśodhanaiḥ
jagatprakāśam tad aśeṣam ijjayā
bhavadgurur laṅghayitum mamodyataḥ.¹⁵
- d. This has already been quoted above as I-A-a.

C. to Aja :

- a. This has already been quoted above as I-A-b.
- b. rūpam tad ojasvi tad eva vīryam
tad eva naisargikam unnatatvam
na kāraṇāt svād bibhide kumāraḥ
pravartito dīpa iva pradīpāt.¹⁶
- c. atheśvareṇa krathakaisīkānām
svayamvarārtham svasur indumatyāḥ
āptaḥ kumārānayanotsukena
bhojena dūto raghave viśṛṣṭaḥ.¹⁷
- d. tam āpatantam nṛpater avadhyo
vanyaḥ karīti śrutavān kumāraḥ
nivartayiṣyan viśikhena kumbhe
jaghāna nātyāyatakrṣṭaśārṅgaḥ.¹⁸
- e. atha prabhāvopanataiḥ kumāram
kalpadrumotthair avakīrya puṣpaiḥ
uvāca vāgmī daśanaprabhābhiḥ
saṃvardhitorahasthalatārahārah.¹⁹

13. III-16.

14. III-40.

15. IV-48.

16. V-37.

17. V-39.

18. V-50.

19. V-52.

- f. iti viracitavāgbhir vandiputraiḥ kumāraḥ
sapadi vigatanidras talpam ujjhāṇcakāra
madapaṭu ninadadbhir bodhito rājahamṣaiḥ
suragaja iva gāṅgam saikatam supratikaḥ.²⁰
- g. vaidarbhanirdiṣṭam asau kumāraḥ
kṛptena sopānapathena mañcam
śilāvibhaṅgair mṛgarājasābas
tuṅgaṇa nagotsaṅgam ivāruroha.²¹
- h. asau kumāras tam ajo 'nuyātas
triviṣṭapasyeva patim jayantaḥ
gurvīm dhuram yo bhuvanasya pitrā
dhuryeṇa damyaḥ sadṛśam bibharti.²²
- i. tataḥ sunandāvacanāvasāne
lajjām tanūkr̥tya narendrakanya
dṛṣṭyā prasādāmalayā kumāram
pratyagrahīt saṃvaraṇasrajeva.²³
- j. ity udgatāḥ pauravadhūmukhebhyaḥ
śṛṇvan kathāḥ śrotrasukhāḥ kumāraḥ
udbhāsitam maṅgalasaṃvidhābhiḥ
sambandhinaḥ sadma samāśasāda.²⁴
- k. tau snātakair bandhumatā ca rājñā
purandhribhiś ca kramaśaḥ prayuktaṃ
kanyākumārau kanakāsanasthāv.
ādrākṣatāropanam anvabhūṅktām.²⁵
- l. tasyāḥ sa rakṣārtham analpayodham
ādiśya pitryam sacivam kumāraḥ
pratyagrahīt pāṛthivavāhinīm tām
bhāgīrathīm śoṇa ivottaraṅgaḥ.²⁶
- m. priyaṃvadāt prāptam asau kumāraḥ
prāyuṅkta rājasv adhirājasūnuḥ
gāndharvam astrapam kusumāstrakāntaḥ
prasvāpanam svapnanivṛttilaulyaḥ.²⁷

20. V-75.

21. VI-3.

22. VI-78.

23. VI-80.

24. VII-16.

25. VII-28.

26. VII-36.

27. VII-61.

- n. tataḥ priyopāttarase 'dharoṣṭhe
niveśya dadhmau jalajam kumāraḥ
tena svahastārjitam ekavīraḥ
piban yaśo mūrtam ivābabhāse.²⁸

D. To Aja's son :

samyag vinītam atha varmaharam kumāram
ādiśya rakṣaṇavidhau vidhivat prajānām
rogopasṛstātanudurvasatim mumukṣuḥ
prāyopaveśanamātir nṛpatir babhūva.²⁹

IV. The term Kumārī applied to Indumatī :

- a. tato nṛpāṇām śrutavṛttavaṃśā
pumvad pragalbhā pratihārarakṣī
prāksannikarṣam magadheśvarasya
nītvā kumārīm avadat sunandā.³⁰
- b. sā śūrasenādhipatīm seṣeṇam
uddiśya lokānataragītakīrtim
ācārasuddhobhayavaṃśādīpam
śuddhāntarakṣyā jagade kumārī.³¹
- c. tam prāpya sarvāvayavānavadyam
vyāvartatānyopagamāt kumārī
na hi praphullam sahakāram etya
vṛkṣāntaram kāṅkṣati śatpadālī³²
- d. āsīd varaḥ kaṇṭakitaprakoṣṭhaḥ
svinnāṅguliḥ samvaraṇe kumārī
vṛttis tayorḥ pāṇisamāgamena
samam vibhakteva manobhavasya³³

Thus it may be noticed that there are a large number of places where in the Raghuvaṃśa, there is some allusion to the Kumāra-sambhava. Some are direct, others are rather indirect. I give a statement of such places in a consolidated form, so far as the first eight sargas are concerned.

28. VII-63.

29. VIII-94.

30. VI-20.

31. VI-45.

32. VI-69.

33. VII-22.

Sarga II Verses 36 and 37, 75.

Sarga III Verses 12, 16, 23, 40, 48, 55.

Sarga IV 20.

Sarga V Verses 36, 37, 39, 50, 52, 75.

Sarga VI Verses 2, 3, 4, 20 45, 69, 78, 80.

Sarga VII Verses 1, 15, 16, 22, 28, 36, 61, 63.

Sarga VIII Verse 94.

This is a fairly good number. But when we come to the ninth Sarga, we find that there is a sudden stop to these allusions to the Kumārasambhava. Even from the above list, it will be found that in the first Sarga there is no reference to the Kumārasambhava. The term Kumāra cannot occur there, since that means the Yuvarāja, the Heir-apparent. There is no scope for the use of that term in that Sarga. Since Raghu appears as Yuvarāja only in the third Sarga there are only few places where the term Kumāra occurs as refering to him. But Aja appears in three Sargas as Yuvarāja and he is referred to as Kumāra in a very large number of places. There are three places where Raghu is compared to Skanda and four places where Aja is compared to him. Aja's son, who is mentioned in the eighth Sarga and that only in a very casual way, is referred to by the term Kumāra once.

I must here confess that I start with a hypothesis that the Raghuvamśa must be treated as two distinct units, the first consisting of the first eight Sargas and the second consisting of the remaining eleven Sargas. It is for this reason that I have given all the references to Kumārasambhava in the first eight Sargas together. Now I will consider what allusions there are in the later portion of the Raghuvamśa to the Kumārasambhava.

There are five places in the remaining eleven Sargas (IX to XIX) where there is a reference to Skanda or where the term Kumāra is applied to a prince. I give below all the places.

a. adhigatam vidhivad yad apālayat prakṛtimaṇḍalam ātmakulocitam

abhavad asya tato guṇavattaram sanagaram nagarandhrikaraujaṣa³⁴

Here Skanda is referred to by the term *nagarandhrakara* and *Daśaratha* is compared to him.

- b. *kumārāḥ kṛtasamskārās te dhātrīstanyapāyinaḥ*
*ānandenāgrajeneva samam vavṛdhire pituḥ*³⁵

Here the term *kumāra* is applied to *Rāma* and his three brothers.

- c. *tam kṛpāmṛdur avekṣya bhārgavam rāghavaḥ skhalitavīr-*
yam ātmani
svam ca samhitam amogham āsugam vyājahāra harasū-
*nusannibhaḥ*³⁶

Here *Rama* is compared to the son of *Śiva*, who must be *Skanda*.

- d. *sarvāsu mātṛṣv api vatsalatvāt sa nirviśeṣapratippatir āsīt*
*ṣaḍānanāpitapayodharāsu netā camūnām iva kṛttikāsu*³⁷

Here *Skanda* is referred to by the term *netā camūnām*, i.e., the leader of the army and *Rāma* is compared to *Skanda*.

- e. *tam ṛṣiḥ pūjayāmāsa kumāram klāntavāhanam*
*tapaḥprabhāvasiddhābhīr viśeṣapratippatibhiḥ*³⁸

Here the term *kumāra* is applied to *Śatrughna*.

Thus it will be noticed that after the eighth *Sarga*, the allusions to the story of the *Kumārasambhava* and use of the word *Kumāra* are becoming extremely rare. *Kumāra* must be a term very familiar to *Kālidāsa*, as one applied to the sons of reigning kings. It will be noticed that the term is very frequently found used in the *Buddhacarita* of *Aśvaghōṣa*. In the first two *sargas* of the *Raghuvamśa*, there is no scope for the use of the term. And we do not see the term used in these *Sargas*. It is strange that along with this disappearance, allusions to the *Kumārasambhava* story has disappeared after the eighth *Sarga*. It is evident that in the ninth *Sarga* there is no scope for the use of the term. But that cannot be said in the case of the remaining *Sargas*. There must be some explanation for the disappearance of the term after the eighth *Sarga*.

I am not interested in the question whether the name *Kumārasambhava* was suggested to *Kālidāsa* by the name of the Gupta King *Kumāra Gupta*, in whose reign *Kālidāsa*, according to a large

number of scholars, had lived. Along with the element sambhava (=birth), the best name of Skanda is Kumāra, which is a name of Skanda and which means a boy. I do not think that the name of the Gupta King need be dragged in at all to explain the term Kumārasambhava as the name of the Kāvya. It is more likely that the Gupta Emperor had that name because of the use of the term Kumāra by Kālidāsa. Kālidāsa might have been always thinking of the theme of that Kāvya when he wrote the Raghuvamśa. It is usually when a poet's mind is engaged in planning a poem that the theme is upper-most in his mind. From this it may be concluded that Kālidāsa wrote the Raghuvamśa before the Kumārasambhava and the latter was written immediately after the former.

In the Meghadūta there is a reference to Skanda in verses 43, 44, and 45. The verse just before this is

tanniṣyandocchvasitavasudhāgandhasamparkaramyaḥ
srotorandhradhvanitasubhagam dantibhiḥ pīyamānaḥ
nīcair vāsyaty upajigamiṣor devapūrvam girin te
śīto vāyuḥ pariṇamayitā kānanodumbarāṇām³⁹

This refers to the cloud reaching the Devagiri. Then there is the description of Skanda whose temple is situated on the hill.

- a. tatra skandam niyatavasatim puṣpameghikṛtātmā
puṣpāsāraiḥ snapayatu bhavān vyomagaṅgājālārdraiḥ
rakṣāhetor navaśaśibhṛtā vāsavinām camūnām
atyādityam hutavahamukhe sambhṛtam tad dhi tejaḥ⁴⁰
- b. jyotirlekhāvalayi galitam yasya barham bhavāni
putrapremṇā kuvalayadalaprāpi karṇe karoti
dhautāpāṅgam haraśaśirucā pāvakes tam mayūram
paścād adrigrahaṇagurubhir garjitair nartayethāḥ.⁴¹
- c. ārādhyainam śaravaṇabhavam devam ullāṅghitātmā
siddhadvandvair jalakaṇabhayād vīṇibhir muktamārgaḥ
vyālabethāḥ surabhitanayālbhajāṃ mānayaṣyan
srotomūrtyā bhuvi pariṇatām rantidevasya kīrtim.⁴²

In spite of this reference to Skanda and allusions to some incidents of the Kumārasambhava in the Meghadūta, there is nothing to show that the author's mind was saturated with any Kumārasam-

bhava ideas. Skanda must have been his favourite. It cannot be that there were no temples in India in the time of Kālidāsa. Yet he describes only two temples, the one dedicated to Mahākāla in Avanti and this temple of Skanda on the Devagiri. Kālidāsa, as the very name suggests, must have been a devotee of Kālī, the Mother. His devotion to Śiva is only as the consort of Kālī. The motherhood of Kālī is complete only if she has a son and so his partiality for Skanda. It may also be noted that the temple in Avanti he mentions, is called Mahākāla-temple. In mentioning Skanda in the verses quoted above, the reference to his Mother is worth noting. There is a similar reference to the Mother in describing the Mahākāla temple in an earlier verse. The verse is :

paścād uccair bhujataruvanam maṇḍalenābhilīnaḥ
sāndhyam tejaḥ pratinavajapāpuṣparaktam dadhānaḥ
nṛtyārambhe hara paśupater ādranāgājineccḥām
śāntodvegastimitanayanam ṛṣṭabhaktir bhavānyā.⁴³

Here although the reference is to Śiva and his tāṇḍava, one notices a decided partiality for the Mother in the mind of the author. In describing Skanda, the author does not mention Śiva but only the Mother.

The object of Kālidāsa must be to describe Pārvatī as the mother, when he wrote the Kumārasambhava. Kumārasambhava must mean the birth of Kumāra. Some attempt has been made to explain this term to mean the union antecedent to Kumāra. But Bhoja in his Śṛṅgāraprakāśa explains the term only as the birth of Kumāra. This shows that the tradition is to take the term in that sense. There is no need to resort to the strained interpretation and this has been resorted to on account of the theory that the genuine portion of Kālidāsa's Kumārasambhava ends with the first eight Sargas which does not relate to the birth of Kumāra but only to the marriage of Śiva and Pārvatī antecedent to it.

On the question of the Kumārasambhava containing only the first eight Sargas and the remaining nine Sargas being a later addition, there is difference of opinion among scholars. Some hold that all the seventeen Sargas are by Kālidāsa and others hold that Kālidāsa's work ends with eight Sargas. It may be noted that Mallinatha does not comment on the portion after the first eight Sargas and that no writer on Alankāra and no early author quotes from this portion.

I am not able to enter into a discussion on this point in this Paper. But I have to consider how far the allusions to the Kumārasambhava found in the Raghuvamśa helps in solving this problem. The only reference to incidents in the first eight Sargas of the Kumārasambhava are contained in the following two verses :

rater grhītānunayena⁴⁴

and

ratismarau nūnam imāv abhūtām⁴⁵

I give below the various allusions to the Kumārasambhava found in the Raghuvamśa, in an analytical way. One will be surprised at the large number of allusions to portions that ought to be beyond the first eight Sargas.

From the quotations it would be noticed that there are references to the incidents in the Kumārasambhava and also references to Kumāra. Of the former, there are two, namely :

rater grhītānunayena kāmam pratyarpitasvāṅgam iveśva-
reṇa

kākutstham ālokatātā nṛpāṇām mano babhūvendumatī-
nirāśam⁴⁶

and

ratismarau nūnam imāv abhūtām rājñām sahasreṣu tathāhi
bālā

gateyam ātmapratirūpam eva mano hi janmāntarasāṅgati-
jñam⁴⁷

In these two verses we have a reference to incidents in the third and the fourth Sargas of the Kumārasambhava.

In all the other passages the reference is to Skanda, and as such it is necessarily to portions beyond the first eight Sargas of the Kumārasambhava, that is, in the portion which is not generally accepted as the work of Kālidasa. In the following cases, Skanda's childhood is mentioned :

amum puraḥ paśyasi devadārum putrikṛto 'sāv ṛṣabhadh-
vajena

yo hemakumbhastananissṛtānām skandasya mātuh paya-
sām rasajñāḥ⁴⁸

umāvṛṣāṅkau śarajanmanā yathā yathā jayantena śaci-
purandarau

tathā nṛpaḥ sā ca sutena māgathī nanandatus tatsadṛsena
tatsamau⁴⁹

brāhme muhūrte kila tasya devī kumārakalpam suśuve
kumāram

ataḥ pitā brahmaṇa eva nāmnā tam ātmajanmānam ajam
cakāra⁵⁰

sarvāsu mātṛṣv api vatsalatvāt sa nirviśeṣapratipattir āsīt
ṣaḍānanāpītapayodharāsu netā camūnām iva kṛttikāsu.⁵¹

In this verse just quoted, there is a reference to his childhood as indicated by the mothers and suckling and also a reference to him as the leader of the Devine Army as indicated by the term netā camūnām.

In the following cases, there is only a general reference to Skanda, without specifying him as the leader of the Divine Army, though the reference must be to the condition of his being endowed with power and valour.

a. parārthyavarṇāstaraṇopapannam āsedivān ratnavad āsanam
saḥ

bhūyiṣṭham āsīd upameyakāntir mayūrapṛṣṭhāśrayiṇā
guhena⁵²

b. hareḥ kumāro 'pi kumāravikramaḥ suradvipāphālanakarka-
śāṅgulau

bhuje śacīpatraviśeṣakāṅkṣite svanāmacihnam nicakhāna
sāyakam⁵³

c. tam kṛpāmṛdur avekṣya bhārgavam rāghavaḥ skhalita-
vīryam ātmani

svam ca saṃhitam amogham āśugam vyājahāra harasūnu-
sannibhaḥ⁵⁴

48. II-36.

49. III-23.

50. V-36.

51. XIV-22.

52. VI-4.

53. III-55.

54. XI-83.

In the following cases, Skanda is definitely mentioned as the leader of the Divine army.

kaṇḍūyamānena kaṭam kadācid vanyadvipenonmathitā tvag
asya

athainam adres tanayā śusoca senānyam āliḍham ivā-
surāstraiḥ⁵⁵

athopayantrā saḍṛśena yuktām skandena sāksād iva deva-
senām

svasāram ādāya vidarbhanāthaḥ purapraveśābhimukho
babhūva.⁵⁶

Thus it would be noticed that in the Raghuvamśa there are many incidents noticed which should be in the portion of the Kumārasambhava supposed not to be by Kālidāsa.

Apart from the term Kumāra, the following terms are used in respect of Skanda :

As a child : Skanda,⁵⁷ Śarajanmā⁵⁸ and nētā camūnām⁵⁹

As grown up : Mayūraprṣṭhāśrayiṇā guhena⁶⁰ and Harasūnu⁶¹

As Leader of the Divine Army : Senānya⁶² and Skanda⁶³

The name Śaḍānana also is indicated.⁶⁴ That the mothers were the Kṛttikās is also suggested in the same verse.

I have already ventured to express an opinion that Kālidāsa is a devotee of Kālī, the mother, and in that aspect he wanted to write a poem describing her as the mother of Skanda. It may be noted in this connection that in two places where Skanda is mentioned as a boy, there is also a reference to the mother.⁶⁵

In the actual poem he wrote, he dealt with only Kālī, how she became a mother. If Skanda had been his favourite theme, it is impossible that he should have stopped with the marriage of Kālī and the honey-moon. The Title is not technically correct. But when the marriage and the honey-moon are described, it becomes prosaic to say that a child was born. That the marriage had as purpose the birth of a son to Śiva who would destroy the Demon Tāraka, has already been said in the Epic. Then is it necessary

55. II-37.

56. VII-1.

57. II-36.

58. III-23.

59. XIV-22.

60. VI-4.

61. XI-83.

62. III-38.

63. VII-1.

64. XIV-22.

65. II-36, III-23.

to actually describe the birth also, to justify the Title? I should not think so.

After the profuse reference to Kumāra in the first eight Sargas of the Raghuvamśa, the sudden dropping of this favourite word and theme from the poem, needs some explanation. Did Kālidāsa write only the first eight Sargas of the Raghuvamśa also? Is there the work of a later hand in this Epic too, as in the case of the Kumārasambhava? No one can deny that the poem ends well at the close of the eighth Sarga and there is nothing more which we expect from the author to satisfy our mental needs. Before Dilīpa retires, Raghu is very much before our eye and if he did not describe Raghu also, our mental needs are left unsatisfied. The same thing is true of Aja also. From the middle of the fifth to the end of the seventh Sarga, at which point Raghu retires, Aja had been before our eyes and we expect to be told what happened to him. The story is told in the eighth Sarga. But in the case of Aja's son, he is mentioned only in a very casual way.

If we had only the first eight Sargas of the Raghuvamśa, none of the problems that now face us would have arisen. Want of unity and a central interest, the discrepancy with the Rāmāyaṇa Geneology in the first eight Sargas and the fidelity with which the Rāmāyaṇa is followed in the later portion, and the unexpected ending of the whole poem at the close of the nineteenth Sarga, none of these problems would have propped up. The only trouble would have been in the dynasty not having been described, if only three kings alone are described. But the name Kumārasambhava gives the answer for this difficulty.

NOTES ON SOME ANCIENT SOUTH INDIAN
POLITICAL GEOGRAPHICAL NAMES

By

DR. V. RAGHAVAN, M.A.

I. *Preharā*.

The Tālagunda inscription of Kākutsthavarman, giving an account of the origin of the Kadambakula, was edited long ago by Dr. Kielhorn in the *Epi. Ind.*, VIII. One of the important passages of the inscription specifies the boundaries of the territory received by the founder of the line, Mayūraśarman :

“ Bhaṅgurormi valgitair nṛtyadaparārṇavāmbhaḥ
Kṛtvāvadhim *Preharāntam* ananyasañcaraṇa etc. ||

Here are mentioned two boundaries, the first, the Western sea, being quite clear. The latter is obscure ; Kielhorn did not know if the word standing for the second boundary was Prehara or Preharā. He said (*Epi. Ind.* VIII, p. 29) :

“ there is the difficulty that the word Prēhara or Prēharā, which indicates its boundary on apparently the east, is entirely unknown to us. The present inscription is in Tālaguṇḍa, and one of the chief places of the Kadambas mentioned in their copper-plates is Vaijayantī, i.e., Banavāsī which is not far from the former. Assuming that the eastern boundary of their territory was about as distant from Tālaguṇḍa and Banavāsī as the sea is from them on the west, that boundary would probably have been formed by the Tuṅgabhadrā ; but I cannot, in any way connect the word Prēhara or Preharā with the river*, and am, in fact, unable to suggest any explanation of it.”

And he added here a footnote also : “ There is of course no *a priori* reason why the word (Prehara or Preharā) should denote a river more than anything else.”

Mr. G. M. Moraes, in his book on the Kadambakula, mentions this word thrice ; on pp. 16 and 360 of his book, he adopts the reading Premāra and on p. 322 says “ Prehāra (the Tuṅgabhadrā ?) .

In Dr. D. C. Sircar's *Successors of the Śātavāhanas*, we find:
p. 184 n—Prehāra (river ?)
p. 223 —Prehāra (river ?)

p. 223 n—Prehāra

p. 239 —Prehāra (river ?)

Kielhorn spoke of two possible forms of the word in the compound 'Prēharāntam'—Prēhara and Preharā and though he indirectly spoke of the likelihood of the Tungabhadra having been a boundary, he definitely gave up the idea of the word meaning a river in the footnote. Somehow, it has not struck any scholar to keep the feminine form of the word Preharā, not even Dr. Sircar, who consistently feels that the boundary meant may be a river. The reading Premāra adopted by Mr. Moras does not seem to be justified at all. Though Dr. Sircar is happy in holding to the suspicion of a river, he, with others, makes a mistake in taking the word as Prēhāra, (प्रेहार) a form which would not fit in the passage in the inscription.

The wrong form *Prehāra* seems to have become settled and given a false suggestion to scholars. In the *Journal of Oriental Research*, Vol. XIII, Part IV, pp. 307-311, Mr. M. Venkataramayya tackles the problem of the meaning of the word Prehara. Though Mr. Venkataramayya rightly refrains from adopting the form *Prehāra*, he yet takes the word, on the basis of its latter part, *hara*, as similar in meaning to words like *Sātavāhanihāra*, *Māmalahāra* etc., which are names of territorial divisions. He says: "It (Prehara) cannot therefore be the name of a river as the suffix *hara* (Pre+*hara*) definitely indicates a territorial division in the political nomenclature of the Sātavāhana period. It may be further stated that Prēhara was another geographical territory ruled over by the Sātavāhanas and which formed a unit (*hara*, *hāra* or *ahāra* (?)) in their administrative arrangements. And Mr. Venkataramayya then proceeds to identify this territorial division with the Paruvisaya of the early Gāṅga inscriptions.

The first impression of Kielhorn, which he however suddenly got rid off, happens to be correct in one respect. Though there is no clue to be definite about the identity of the river with the Tungabhadra, we can be sure that the second boundary mentioned in the Tālaguṇḍa inscription is a river, and the correct form of the name is Preharā (प्रेहार). Fortunately for us there is a rare reference to the river Preharā in literature, which leaves us in no doubt about this. In the *Avantisundarī* of Daṇḍin,¹ there is a

1. The *Avantisundarī* is the full original prose romance of Daṇḍin, of which the so-called *Daśakumāracarita* is an incomplete version. The

passage describing elephants. The elephants are mentioned as natives of the Aparānta forests and as having sported in the several rivers; the passage mentions a number of rivers in pairs; and in one pair, the Preharā river is mentioned along with the Muralā river.

* * वारणपतयः तेऽमी पुनरपरान्तकवनभुवः प्रेहरामुरर(ल)-
योः भो(गो)दावरीदारुवर्णयोः बाणामूनयोः (?) निरा(?) भैमरथ्योः परा-
मधुकन्दयोः दमनतापिनैतम्बयोः करिरिलाङ्गलघातकयोः अन्यासु च महान-
दीषु लब्धरतयः * *

That Muralā is an Aparānta river is known from Kālidāsa, *Raghuvamśa*, IV. 55². Though it would be a great help to know exactly the extent of the territory given to Mayūraśarman if we identify the river Preharā, we have, for the present, to satisfy ourselves with this definite knowledge that the second boundary of that territory mentioned in the Tālaguṇḍa inscription is Preharā (प्रेहरा) and that Preharā is a river, near Aparānta.

II. *Aśmaka*.

In *J. O. R.*, VII, pp. 260-5, Mr. M. Venkataramayya has assembled a number of references to the territory known as *Aśmaka*. It appears from his description of this territory, as known from these references, that it lay close to the more celebrated territory, the *Vidarbha*. In his *Kāvyālaṅkāra*, Bhāmaha has a discussion about the two *Rīti*s, styles, of composition which some connoisseurs speak of, the *Vaidarbha* and the *Gauḍa*; and in the course of his discussion, he says that the savants accustomed to speak of these two styles mention as an instance of the *Vaidarbha* style the poem called the *Aśmaka vamśa*.

ननु चाश्मकवंशादि वैदर्भमिति कथ्यते ।

The reference gains some point when we understand that the poem described as being in the *Vaidarbha* style dealt with a line of kings of the *Aśmaka* territory which lay contiguous to, or perhaps originally formed a part of, the more well-known territory, the *Vidarbhas*.

² *Avantisundarī* has been partially recovered in Mss. in Malabar. I used a transcript of a part of the work preserved in the Curator's office, Trivandrum, which was loaned to me kindly by the Hony. Curator, Dr. L. V. Ravi Varma, to whom I am thankful for his help.

2. The reading *Muracī* in *Raghu*, IV.55 is wrong.

III. *Pallava*.

The name 'Pallava' is known to mean a dynasty of kings; it is natural semantics to expect that a line of kings ruling over a territory gave their name to their territory also. Though it is not common in usage, the word Pallava did mean the country ruled over by the Pallavas, and there are a few references on this point.

There is an interesting lexicon of the name Nāmasaṅgrahamālā³ by an Appaya Dikṣita, who is different from his famous namesake, the author of hundred and four works. This lexicon discusses the names of some rivers, mountains and territorial divisions, one of which last is Pallava. It says that the Kāñcī territory is called the Pallava and quotes in support two lexicons, one named and another anonymous, and the occurrence of such a usage in Daṇḍin's Avantisundariya.

Madras Govt. Oriental Mss. Library Transcript of Nāmasaṅgrahamālā:

p. 55 'काञ्चीदेशास्तु पल्लवाः' ।

p. 58 निरस्ता (?) पल्लवेषु काञ्ची नाम नगरीत्यवन्तिसुन्दरीये दण्डिप्रयोगात् पल्लवा इति काञ्चीनाम अवगतम् ।

'पल्लवे ना विटे देशेऽप्यस्त्री कसिलयेऽञ्चले' इति शब्दरत्नाकरे पल्लवशब्दस्य देशेऽनुशासनमिति काञ्चीरूपदेशावशेषविषयदण्डिप्रयोगादवसीयते ॥

The above given reference is important in more than one respect. Firstly, it is the only place, known to me, where a reference to and even a quotation from the Avantisundarī of Daṇḍin occurs in another work.⁴ Secondly, the reference gives the name of the work of Daṇḍin as Avantisundariya. Thirdly, the reference supplies us with lexicographical and literary authority for the application of the name Pallava to the territory ruled over by the Pallavas and their capital, Kāñcī, with its surroundings. The further importance of these passages in the Nāmasaṅgrahamālā lies in the help that this territorial meaning of the word Pallava renders for

3. The Adyar Library has a ms. of this work, and the Madras Government Oriental Mss. Library has a transcript made from the Adyar original.

4. The passage quoted in the Nāmasaṅgrahamālā must be at the place where we find now in the Daśakumāracarita, VI, Ucchvāsa, Story of Mitrā-gupta, substory of Gomini, p. 30, Bombay Skt. Series X.

अस्ति द्रविडेषु काञ्ची नाम नगरी ।

the correct understanding of the much discussed expression "Trairāja-pallava" occurring in inscriptions. The expression 'Trairāja-pallava' would not mean a confederacy of three South Indian chiefs other than Pallavas, i.e., Colas, Ceras, Pāṇḍyas or Simhalas; but would mean only the Pallava kingdom comprising three units. (See Trairāja-Pallava, Dr. N. Venkataramanayya, *The Madras Christian College Magazine*, 1929, p. 7. Also, Mr. M. S. Sarma, *J. O. R. X*, pp. 32-38).

IV. *Dramila*

Mr. M. Venkataramayya has discussed the references to the territorial name *Dramila* and has attempted to fix the boundaries of the territory which this name, according to him, originally meant, in an article in the *J. O. R. XII*, pp. 364-370. His conclusions are:

1. *Dramila* is the country of the Pallavas on the east coast, with Kāñci as its capital,

and 2. that the whole of the Tamil country later came to be called *Dramila* by the extension of the name from the Kāñcimāṇḍala to the rest of the southern parts.

The references canvassed by Mr. Venkataramayya do certainly show that, at a certain time in history, the territory of the Pallavas was referred to as *Dramila*; and that that territory was sometimes called *Dramila* even to the exclusion of the southern territories of the Colas and Pāṇḍyas. In corroboration of the latter instance, I can cite a passage from Daṇḍin's *Avantisundarī* where the invasion of Kāñci is described.

तस्मिन्श्चान्तरे परचक्रपीडया पर्याकुलेषु द्रमिलचोलपाण्ड्येषु ।

p. 347 (Trivandrum Transcript).

It is clear that *Dramila* is used here to mean the Pallavas.

It is not as if the name *Dramila* which originally meant only the Pallava territory came later to have an extended application. It must be the other way about; those of the north, who knew the Pallavas as the northernmost Tamil power, must have begun to refer to the nearest part by the name of the whole. Daṇḍin wrote his *Avantisundarī* in Pallava times, and he testifies not only to a restricted usage of the word *Dramila*, as noted above, but also to the larger usage of the word meaning the Tamil-speaking country as a whole. A little later, Daṇḍin says in the same work, while des-

cribing the achievements of the architect Lalitālaya, that the latter wrote the Śūdraka carita in Dramiḍabhāṣā.

अमुना किल द्रमिडभाषया शूद्रकचरितमुपनिबद्धम् । p. 348.⁵

V. Śibi

Territories had alternative names also. We have a rare reference to the Cola country being known as the Śibis. In the Gomini-vṛttānta in Uchchvāsa vi of the current Daśakumāracarita, we read

एकदा तु शिबिषु कावेरीतीरपत्तने p. 31.

The mention of a place called Kāveritīrapattana leaves no doubt about the point that Śibi here means the Cola country. Nor is there any difficulty in explaining this name. It is well-known that the Colas had the name 'Sembian,' by which they meant that they were the descendents of the renowned Śibi. It is therefore from this Śibi that the Colas, together with their territory, came to be known as the Śibis.

The passage in the Daśakumāracarita has been quoted above as found in the edition in the Bombay Samskrit Series. The N. S. Press edn. of 1933 reads 'शिविषु पट्टने'. A paper ms. in the Madras Government Oriental Mss. Library reads 'शिबिषु कावेरीपत्तने' (p. 70). In the three commentaries printed in the N. S. Press edn. we find a quotation from the lexicon Vaijayantī to the effect that Śibi is the name of the territory forming the southern bank of the Cauvery, but the printed text of the Vaijayantī does not have this passage. Simple Paṭṭana (ṇa,) or Kāveripattana or Kāveritīrapattana will at once suggest the Cola port called Puhār and Kāveripūmpaṭṭiṇam or Paṭṭiṇam. 'To the south of the Cauvery' in the Vaijayantī-quotation, will have to be taken, as warranted by usage in Tamil literature, as 'to the south of the Coleroon.'

5. There is, of course, the passage already quoted from the current Daśakumāracarita, VI. अस्ति द्रविडेषु काष्ठी नाम नगरी । Dravida here may stand both for Pallava territory or Tamil territory in general.

TATTVASUDDHI

EDITED BY

S. S. SURYANARAYANA SASTRI

AND

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INTRODUCTION

That the *Tattvaśuddhi* had acquired high standing as an advaita manual even by the beginning of the sixteenth century is evident from the references to it in Appaya Dikṣita's *Siddhāntaleśasaṅgraha*. It is difficult to ascertain the exact date or even the period of the author, *Jñānaghanapāda*. An article in the *New Indian Antiquary*¹ seeks to fix the period in the 10th century A.D., probably the early part of it. The attempt is reasonably successful, though there is little positive evidence to go upon except the mention of a Jñānaghana in more than one guruparamparā as fourth in succession to the famous Śaṅkara. Accepting the date usually given for the latter's demise (and there is no sufficient evidence to abandon it), viz., 820 A.D., the fourth in succession from him may well be assigned to some time about 900 A.D. There is, of course, no means of identifying this guru positively with our author except the fact that the lists mention Bodhaghana as Jñānaghana's predecessor, and our author claims a Bodhaghana as his guru. In spite of the lists beginning some with Mahādeva and others with Viṣṇu (according to the religious proclivities of the compilers) and the doubtfulness even of Gauḍapāda having been the immediate predecessor of Śaṅkara's guru (as generally thought and as the lists claim), some measure of credibility may be given to them; and the date arrived at on their basis may be provisionally accepted.

The doctrinal evidence shows that Jñānaghana was a follower of what has (probably only after his time) come to be known as the *Vivaraṇa-prasthāna*, that variety of advaita doctrine which holds that there is but one jīva, that Brahman is the locus as well as the content of avidyā, that it is Brahman which migrates as it were and Brahman which is released as it were, and so on. At times, however, he is willing to take over weapons from the armoury of the rival advaita school, the one associated with the *Bhāmatī* and deriving its inspiration from Maṇḍana Miśra, the author of the *Brahmasiddhi*. The criticism of the categories of difference and difference *cum* non-difference derives largely from this source, both explicitly and otherwise. In the very first chapter a verse is quoted from the *Brahmasiddhi* and its argu-

1. NIA, III, ii, 62-72.

ments in that connection are taken over bodily,² though the work is not cited by name, with the result that even a writer of Appayya's eminence has attributed the view to Jñānaghana, instead of tracing it back to its source. Again, in the discussion as to the place and value of Scripture, if even perception can apprehend the non-dual,³ we have a repetition of the *Brahmasiddhi* view. In the controversy as to the nature of *avidyā-nivṛtti*, whether it is real, unreal or both or indeterminable, our author espouses the view that it is of a fifth mode, other than all these. This view, ascribed to Ānandabodha by Appayya, can be traced back to Vimuktātman, the author of the *Iśṭasiddhi* and possibly dates back to some earlier now unknown writer. What is interesting in the *Tattvasūddhi* discussion is not the adoption of this view, but the transition almost in the same breath to another view, justly ascribed to Maṇḍana, viz., that the removal of nescience is nothing other than Self.⁴ Nor does the author give any indication of not favouring this view finally, as he does in the discussion of *jīvanmukti* where he primarily establishes it on the basis of a plurality of *jīvas*, but subsequently discards the argument as an *aṅgikaraṇavāda*.⁵ It may be worth while to note in passing that our author's own proof of *jīvanmukti*, according to the *eka-jīva* view is hardly satisfactory; for he has to admit that the appearance of such a released yet embodied soul is due to the would-be disciple's nescience (*śiṣyāvidyayā avabhāsa-māṇaḥ*); and the title of such a nescience-presentation to be a preceptor of *advaita* is far from clear. This apart, there seems to be evidence to hold that like Citsukha and even Vidyāraṇya, at a later date, Jñānaghana was prepared to acknowledge and adopt features of merit in the rival school of *advaita* interpretation. Perhaps, he was a pioneer in this; but until we get more materials to fix his date, as well as the dates of *Prakāśātman*, *Vimuktātman*, etc., any more positive conclusion would be the height of rashness.

The work is divided into forty-six chapters, called *prakaraṇas*. The topics discussed are: Brahman, as non-dual, devoid of *guṇas* and devoid of change, the existence of an omniscient Being, Brahman's material as well as efficient causation of the

2. See p. 6.

3. p. 8.

4. Pp. 291-292; cf. *Siddhāntaleśa*, IV, 2.1, 2.2.

5. Pp. 296-297; elsewhere (p. 248) he condemns *nānā-jīva-vāda* as "*Bhedavāsītāntaḥkaraṇaiḥ aparipakvavidyayā samutprekṣitam*."

world, criticism of the atomic and the pradhāna-evolution doctrines, criticism of the view that words are significant only in respect of what is related to a kārya, the exposition of how language is significant and prompts appetite or the reverse, discussion of verbal denotation being of the related, establishment of the authoritativeness of śabda without dependence on an act, demonstration of impartite, non-relational, sense, both generally and with reference to Vedic texts, the capacity of words to signify what is uncharacterisable, authoritativeness of mantras, arthavādas, etc., refutation of the sphoṭa-doctrine, establishment of the non-personal but Brahman-dependent character of the Veda, demonstration of the illusoriness of the world, establishment of the intrinsic authoritativeness of the Veda in respect of making known the final truth, establishment of delusion as cognition of the indeterminable, exposition of the positive nature of nescience, establishment of abhāva as an independent category, refutation of difference, refutation of the view that effect is not pre-existent in the cause, refutation of momentariness, refutation of difference *cum* non-difference, refutation of the materialist doctrine that the body is the self, refutation of the subjectivist view that the cognitional stream is the Self, the illusoriness of saṃsāra, establishment of the self-luminosity and omnipresence of the Self, exposition of the nature of the witness, establishment of the unity of the Self, of its bliss-nature, of its oneness with Brahman, demonstration of Brahman as the locus of nescience, refutation of the combination of jñāna and karma, exposition of eligibility for jñāna, refutation of any injunction in respect of jñāna, exposition of inquiry, reflection, etc., as instruments of realisation, exposition of the nature of the removal of nescience, establishment of release even while embodied, and exposition of release. Except in the case of a few of the first and last chapters, the average reader of to-day may fail to see logical sequence; he may want to know, for instance, why difference *cum* non-difference should not have been disposed of along with difference, in the first and twenty-sixth chapters, why there should be a re-hash of all these in the discussion of the illusoriness of the universe, and so on. One must remember, however, that the work is probably a record of expositions given to disciples; the considerations that dictated the order of exposition are not now available to us; it is also not improbable that scribes made changes in the order of chapters without sufficient reason.⁶

6. As seen from an incomplete Ms. kindly lent to us by M. R. Telang of Karwar.

Despite such defects (if defects they are) and despite a certain tendency to be pompous and to belittle the adversary, the exposition is for the most part clear, precise and eminently helpful. Because of this and because of the esteem in which it appears to have been held in Appaya's days, we have thought it worth while to bring it out.

We have had the advantage of consulting two MSS. from the Government Oriental MSS. Library, Madras (referred to as A and B), an incomplete MS. very kindly lent by Mr. M. R. Telang of Karwar (referred to as D), a transcript of a MS. from the Queen's College Library, Benares (referred to as C) and a transcript of a Malayalam MS. from the Manuscripts Library, Trivandrum (referred to as E). To all the authorities concerned as also to Mr. Telang we tender our most grateful thanks for their co-operation. Of these Ms. A is the only complete one, though corrupt in many places; the other Mss. though defective, have been of use in correcting the text of A., which has been our basic text.

It is hoped to bring out at an early date a short critical exposition of the work in English. We desire to express our thankfulness to the authorities of the *Annals* for allowing the publication of the present volume. Because of the time taken over the publication (five years), the printing has not been as uniform as may be desired. For this defect, for the formidable list of errata, and for mistakes that may yet lurk undiscovered we apologise to the readers in advance.

Madras, 1st July, 1941.

ABBREVIATIONS

Ait.	..	Aitareyopaniṣad.
Ap. Dh. Sū.	..	Āpastamba-dharma-sūtras.
Brahmop.	..	Brahmopaniṣad.
Br. or Brh.	..	Brhadāranyaka Upaniṣad.
Br. Sū.	..	Brahma Sūtras.
Ch. or Chānd	..	Chāndogya Upaniṣad.
Gītā	..	Bhagavad Gītā.
Īśa.	..	Īśāvāsyopaniṣad.
Jābāla.	..	Jābālopaniṣad.
Kaṭha.	..	Kaṭhopaniṣad.
Kena	..	Kenopaniṣad.
Mahānār.	..	Mahānārāyaṇa Upaniṣad.
Maitri.	..	Maitrāyaṇiyā Upaniṣad.
Manu.	..	Manusmṛti.
Muṇḍ.	..	Muṇḍakopaniṣad.
Nrs. Utt.	..	Nṛsimhottaratāpanīya Upaniṣad
P.M.	..	Pūrvamīmāṃsā Sūtras.
P.M.B.	..	Pūrvamīmāṃsā-bhāṣya.
Praśna.	..	Praśnopaniṣad.
RV.	..	Ṛg Veda.
Śat. Br.	..	Śatapatha Brāhmaṇa.
Śvet.	..	Śvetaśvatara Upaniṣad.
Taitt.	..	Taittirīya Upaniṣad.
TS.	..	Taittirīya Saṃhitā.
VS.	..	Vājasaneyi Saṃhitā.

॥ स्वयंप्रकाशत्वप्रतिपादनं त्रयस्त्रिंशत् ॥

मायादिव्यसरःसमुत्थमखिलं ब्रह्मादिपुं षट्पदं

पुण्यापुण्यसमुत्थगन्धनिलयं निस्सोममाशादलम् ।

सुव्यक्तं भुवनत्रयाब्जममलं ज्ञानांशुभिः भासयन्

भूयाद्वो हरिभास्करो निरवधिज्ञानाय सौख्याय च ॥

इदमिदानीं विचार्यते 'किमात्मा प्रमाणग्राह्यः किं वा स्वयंप्रकाशः?' इति ।
इह खलु भाट्टमतानुसारिणो वर्णयन्ति — न स्वयंप्रकाश आत्मा, अहंप्रत्ययग्राह्यत्वात् ।
ननु 'अहमिदं जानामि' इत्यात्मा ग्राहकोऽर्वाभासते ; कुतस्तस्य ग्राह्यत्वम् ? इति । नैष
दोषः ; ग्राहकस्यैव सतः 'षट् जानन्तं मां जानामि' इति ग्राह्यत्वस्याप्यवभासमानत्वात् ।
न च वाच्यम् 'एकस्य कर्मकर्तृत्वविरोधात् भ्रान्तिरेवेयं प्रतीतिः, स्वप्नादिगतस्व-
शिरश्छेदादिप्रतीतिवत्' इति ; तद्वदत्र बाधानुपलंभात् । ननु विद्यत एव अत्रापि
यौक्तिकबोधः । तथा हि । कर्मत्वं नाम तावत् परसमवेतक्रियाफलभागित्वम् ;
कर्तृत्वं पुनः क्रियाश्रयत्वम् । ततश्च आत्मनः अहंप्रत्ययकर्मत्वे सति तदनाश्रयत्वम्,
तथैव तत्फलशालित्वम्, तदैवैतत्कर्तृत्वे सति तदाश्रयत्वं च इति युगपदात्मनि
अहंप्रत्ययभावाभावोपनिपातप्रसङ्गः ; स च प्रमैाणविरुद्धः इति । एतच्च वैर्तिम्,

१. B: अखिलब्रह्मा

८. A: एकत्वस्य

२. E: पुंस्त्वपदं

९. B: यौगिको बाधः

३. A E: समृद्ध

E: यौक्तिकबोधः

४. E: ममलं

१०. B E: तदनाश्रयतयैव तत्फल

५. E: मार्गताडु

११. E: तच्चैवैतत् कर्तृत्वे सति

६. B: ग्राहकोऽर्वाभासकोऽर्वाभासते

१२. B: प्रत्ययभावोपनिपात

७. B: षट् जानामीति प्रा ... प्यवभास-

१३. A: सर्वप्रमाण

मानत्वात्

१४. E: वा किं युक्ति

युक्तिमात्रस्य प्रत्यक्षावभासबाधकानुपपत्तेः । तथा हि । युक्तिर्नाम तर्कः । स च प्रमाणानुग्राहको न प्रमाणम् । अतः कर्मस्वभावत्वे आत्मनो यदि किञ्चित् प्रमाणं भवेत्, तदा तदनुग्राहकतया तर्कोऽपि तत्र निविशेत् । न चेन्न तदस्ति, प्रमाणत्वे कर्मत्वस्य दुर्वास्त्वात् । न ह्यकर्मकमेव विज्ञानं आत्मनि प्रमाणमिति संभवति, जाननेः सकर्मकत्वात् । नाप्यन्यकर्मकम्, अतिप्रसङ्गात् । अत्र प्राभाकरा मन्यन्ते 'संवेदनं घटादिकर्मकं आत्माश्रयं आत्मनि घटादौ स्वरूपे च प्रमाणम् ; अतो नाति-प्रसङ्गः' इति । नैतत्सारम्, आत्मनि ज्ञाननिमित्तातिशयाभ्युपगमे सति कर्मत्व-प्रसङ्गात् ; अनभ्युपगमे च अकिञ्चित्करस्य ज्ञानस्य तत्र प्रामाण्यानुपपत्तेः अतिप्र-सङ्गाच्च । स्यादेतत् 'गन्तृगन्तव्ययोः उभयोरपि प्राप्तिलक्षणातिशयत्वेऽपि गन्तव्य-स्यैव' ग्रामादेः परसमवेतक्रियाफलशालिनो गमिक्रियाकर्मत्वं दृष्टम्, न तु गन्तुर्देव-दत्तादेः ; एवमिहापि ज्ञातृज्ञेययोः ज्ञाननिमित्तातिशयवत्त्वेऽपि ज्ञेयस्यैव कर्मत्वं युक्तम्, न ज्ञातुः, इति । तदिदं न पेशलम्, पदार्थानां स्वभाववैचित्र्योपपत्तेः । नै हि यथा गमिक्रिया सकर्मिका दृष्टा इति क्रियात्वसामान्यात् स्थितिक्रियापि सकर्मिकेति कैर्लपायतुं शक्यते, तयोः स्वभावभेदस्यानुभूयमानत्वात्, तथा गमनपच-नादिबाह्यक्रिया स्वाश्रयव्यतिरिक्तकर्मिका इत्येतावता न विदिक्रियापि तादृशोक्ति कल्प-यितुं शक्यी ; तदा अस्याः स्वाश्रयकर्मिकाया अपि 'घटं जानन्तं मां जानामि' इति

१. A: बाधकत्वानुपपत्तेः

२. A: तथा

३. E: निविशते

४. E omits च

५. B: कर्मत्वम्

६. A: कर्मकात्माश्रयं

E: कर्मात्माश्रयम्

७. B: तन्निमित्त

८. E: कारणस्याज्ञानस्य

९. B omits उभयोः

१०. B omits एव

११. A: निमित्तानिमित्तानवधिकातिशय

१२. B: नतु

१३. A E: क्रियार्थ

१४. B E omit अपि

१५. E adds यापि तादृशी before कल्पयितुं

१६. B: शक्यम्

१७. A omits इति

१८. E: शक्यते

१९. B: तस्याः,

E: सता स्वाश्रय

अनुभूयमानत्वात् । अतो न संविदाश्रयतयैव आत्मा प्रत्यक्षः, किं तु ज्ञानक्रिया-
कर्मतयैव । न चात्र एकस्य कर्मकर्तृत्वविरोधः, उभयात्मना अनुभवात्, इत्युक्तम् ।
अपि च नैवात्र कर्मकर्तृत्वविरोधः शङ्कनीयः, सामान्यविशेषरूपभेदेन व्यवस्थोपपत्तेः ।
तथा हि । सर्वं वस्तु सामान्यविशेषात्मकम् । तत्रात्मा द्रव्यादिसामान्यरूपेण अहं-
प्रत्ययकर्म भवति ; चेतनाख्यविशेषरूपेण आश्रयः । ते च रूपे नात्मनोऽत्यन्तभिन्ने
नाप्यभिन्ने एव इत्यात्मनो व्यवस्थया उभयरूपसिद्धिः ।

नैयायिकादयस्तु नियमेन परोक्षत्वात् नित्यानुमेय आत्मा इति कल्पयन्तो
ज्ञानसुखादीनां गुणत्वं परिकल्प्य तेषां च मनसैवैकेन्द्रियेण ग्राह्यत्वात् गन्धादिवत्
विशेषगुणत्वं कल्पयित्वा अनुमिते । तथा हि—विद्यादगोचरापन्नाः ज्ञानसुखादयो
महार्भूतदिकालमनोव्यतिरिक्तस्य कस्यचित् विशेषगुणाः ; तेषु नियमेनादृष्टत्वे सति
विशेषगुणत्वात् ; यो यत्र नियमेनादृष्टत्वे सति विशेषगुणः असौ तद्व्यतिरिक्तस्य कस्य-
चित् विशेषगुणो दृष्टः, यथा अन्यत्रादृष्टो गन्धगुणः पृथिव्या एव विशेषगुणः ; तथा
चेमे ज्ञानादयः ; तस्मात् तथा ; यत्तत् ज्ञानादिगुणवत् द्रव्यं स आत्मा—इति ।

अथ सांख्यादयस्तु कैल्पयन्ति—सुखदुःखमोहैर्धर्मवत्तया त्रिगुणात्मकत्वात्
अन्तःकरणं तावदचेतनम् । अचेतने तस्मिन् अहंवृत्तिविशिष्टे चिदाकारावभासो दृश्यते
'घटमहं जानामि' इति । तत्रेदमनुमीयते 'अचिदात्मन्यन्तःकरणे चिदाकाराव-
भासो धर्मी तथाविधैर्बिम्बसन्निधानपुरस्सरो भवितुमर्हति, अतस्मिंस्तदवभासत्वात्,

१. B O omit क्रिया

२. E: आशङ्कनीयः

३. B: रूपेण

४. A: सामान्यं विशेषात्मकम्

५. E omits तत्र

६. A: अतिशयः, a subsequent
correction.

७. A: तेन for ते च

८. B: भूत लमनो

९. E: चोक्तज्ञानादयः

१०. A E: गुणद्रव्यं

११. B omits अथ

१२. B: मन्यन्ते

१३. B: धर्ममोहवत्तया

१४. B omits करणे

१५. A E omit विध

स्फटिकादिगतलौहित्यादिवत् । स बिम्बभूतैः आत्मा ' इति । तदप्यसत्, 'इदमहं जानामि' इत्यात्मनः प्रत्यक्षावभासनात् अनुमानौपेक्षाभावात् । न खलु हस्तिनि दृष्टे हस्तिपदानुमानमर्थवत् । अपि च आत्मा यदि विषयानुभवसमये नावभासेत, स्वपर-संवेद्ययोः अनतिशयप्रसङ्गः, ततश्च सर्वव्यवहारलोपः । ननु 'यदि घटादिज्ञानसमये चात्मविषयमपरं ज्ञानं कल्प्येत, तदात्मनि युगपत् ज्ञानद्वयसमवायः स्यात् । स चायुक्तः, अवान्तरजातीयस्य सजातीयगुणद्रव्यस्य युगपदेकस्मिन् द्रव्ये समवायाभावात् । न हि पटे शौक्ल्यद्वयं युगपत्समवैति । अपि च ज्ञानमात्ममनसोः^१ संयोगजन्यम् ; आत्ममनसोश्च निरवयवत्वात् एकद्वौ एक एव संयोगः ; अतश्च ज्ञानायौगपद्यम् । अपि च ज्ञानयौगपद्ये मनःकल्पनापि व्यर्था स्यात् । ज्ञानायौगपद्यं हि मनसः कल्पकम् । तदुक्तम् "युगपत् ज्ञानानुत्पत्तिः मनसो लिङ्गम्" (Cf. Nyāyasūtra, III, ii, 56)^२ इति । नैष दोषः ; युगपत् एकस्मिंश्चित्रावयविनि नीलीपीताद्यनेकरूपगुणसमवायदर्शनात् । अथ तत्र नीलीपीताद्यवान्तरजातीयभेदो विद्यते इति चेत्, इहापि तर्हि घटात्मविषयज्ञानयोश्च अवान्तरजातीयभेदो विद्यत एव । स्यादेतत् 'चित्रस्य सावयवत्वात् स्वैवावयवद्वारेण अवान्तरजातीयानेकगुणास्पदत्वमुपपद्यते, न त्वात्मनः, निरवयवत्वात्' इति । तदप्यसत् ; प्रतिज्ञानं अदृष्टादिभेदात् भिन्नादृष्टादिविशिष्टानेकरूपैः आत्मनोऽप्येकैज्ञानाश्रयत्वोपपत्तेः । निरवयवसर्वगतयोरप्यात्ममनसोः औपाधिकदेश-भेदात् क्रमेण युगपत् वा आकाशस्येव अनेकसंयोगोपपत्तेः अनेकज्ञानवत्त्वोपपत्तिः ।

१. E omits भूत

२. E: अनवभास

३. E: अनुमानाभावात्

४. B omits च and reads विषयपरं

५. B omits सजातीय

६. B: मनसंसंयोग ;

E: आत्मनः omitting मनस्

७. A E: एकद्वैव संयोगः

८. A E drop च

९. B: ज्ञानयौगपद्यम् ;

E: ज्ञानं यौगपद्यम्

१०. B: मनःकल्पनम्

११. A E: जातिभेदो

१२. B: जातिभेदो

१३. B: सावयव

१४. B: एकजातीय

१५. A: आत्मनो ज्ञानाश्रय

१६. B: ज्ञानोपपत्तिः

न च विषयात्मज्ञानद्वययौगपद्येऽपि मनसो वैयर्थ्यप्रसङ्गः, विषयज्ञानयौगपद्यार्थत्वात् मनःकल्पनायाः । तस्मात् आत्मा विषयानुभवसमये ज्ञानान्तरेवेद्यत्वेनैव प्रत्यक्षः, न नित्यानुमेयः, नापि संविदाश्रयतयैव सिद्धः ; सर्वथापि तावत् न स्वयंप्रकाशः, प्रमाणाभावात्—इति ।

अत्राभिधीयते । नै संविदधीनप्रकाश आत्मा, प्रत्यक्षानुमानागमार्थापत्तिभिः स्वयंप्रकाशत्वावगमात् । प्रत्यक्षं तावदुपपद्यते । सुप्तोत्थितस्य ‘एतावन्तं कालं न किञ्चिदवेदिषम्’ इति स्वापकालीनाज्ञानपरामर्शो दृश्यते । स च परामर्शः अनुभवमन्तरेण अनुपपद्यमानः सुषुप्तिकालीनमज्ञानानुभवं गमयति । न खलु सुषुप्तिकाले प्रत्यक्षार्धनुभवः संभवति, इन्द्रियव्यापारोपरमात् । उपरतेषु किलेन्द्रियव्यापारेषु लोके सुषुप्तिः प्रसिद्धा । श्रुतिश्च भवति “तदेषां प्राणानां विज्ञानेन विज्ञानमादाय य एषोऽन्तर्हृदय आकाशः तस्मिन् शेते” (Brh., II, i, 17) इति । नाप्यभावानुभवः तदा संभवति, सकलकारणोपरमे सति धर्म्यादिज्ञानासंभवात्, तेन विना अभावानुभवानुपपत्तेः । ननु यथा चत्वरादौ गजाद्यभावः प्रातःकालीन एव मध्याह्नेऽनुभूयते ‘प्रातश्चत्वरे गजो नासीत्’ इति, एवमिहापि सुषुप्तिकालीन एव ज्ञानाभावः प्रतियोगिस्मरणादिपूर्वकं उत्थितेनानुभूयते ‘न किञ्चिदवेदिषम्’ इति । नैतत्सारम् । प्रातःकाले चत्वरादि-धर्मिविशेषानुभवात् प्रतियोगिस्मरणमत्रैवैकल्यात् उत्तरकालं प्रतियोगिस्मरणे सति अनुभूतधर्मिपरामर्शेन तत्र गजाद्यभावज्ञानं संभवति ; इह तु सुषुप्तिकाले धर्मिज्ञाना-

१. B: ज्ञानान्तर ... कत्वेनैव

२. E omits न

३. A: किञ्चिदहमवेदिषम्, अहं being a subsequent addition.

४. B omits आदि ;

E: प्रत्यक्षाद्यनुभवति

५. B: इन्द्रियादि

६. B: इन्द्रियादि

७. B: कारण

८. B: सति ज्ञाना

९. E: धर्मादि

१०. E omits आदि

११. A E: धर्म

१२. E: स्मरणवैकल्यं, उत्तर

१३. E: गजाद्यभावः संभवति

संभवात् नोत्तरकालमपि सौषुप्तिकाभावज्ञानसिद्धिः । सुषुप्तेऽप्यात्मज्ञानमात्रमस्ति ;
 अतोऽत्रापि धर्मिज्ञानसिद्धिः ; इति चेत्, तर्हि भवतैव आत्मनः स्वयंप्रकाशत्वमिष्टं
 स्यात्, प्रकाशव्यभिचारितयैव आत्मस्वरूपाङ्गीकरणात् । न ह्यात्मनि प्रकाशव्यभि-
 चारमन्तरेण अन्यनिमित्तप्रकाशत्वं आत्मनोऽवगन्तुं शक्नुमः । येषां पुनः विषयसंवि-
 दाश्रयत्वेनैव आत्मनः सिद्धिः, तेषां सुषुप्ते विषयानुभवाभावात् दूरनिरस्त एवात्मप्रति-
 भासः । अतो धर्मिज्ञानाभावात् न प्रातर्गजाभाववत् उत्तरकालमभावानुभवसिद्धिः ।
 स्यात् तर्हि अनुमानादभावानुभवः ; तथा हि 'सुषुप्तिकाले न किञ्चित् मया अनु-
 भूतम्, अस्मर्यमाणत्वात्, सप्तमरसवत्' इति । तदसत् ; अनुभूते वस्तुनि स्मरण-
 नियमाभावात् । अथ 'नियमेनास्मर्यमाणत्वात्' इति हेतुं विशिष्याः, तदापि निर्विकल्प-
 कज्ञानानुभूते वस्तुनि व्यभिचारः । अपि च सुषुप्तिकाले कौदाचित्कविज्ञानोपरमे सति
 यदि स्वरूपानुभवोऽपि नाभ्युपगम्येत, सुषुप्तिरेव न सिध्येत् । ततश्च सुषुप्तिकाले 'न
 किञ्चिदवेदिषम्' इति पक्षोऽपि न सिध्येत् । अतः 'नै' अनुमानादपि अयमुत्थितस्या-
 भावावगमः । नार्थापत्त्यापि, सुषुप्तिकाले सकलज्ञानाभौवेन विनानुपपद्यमानकार्या-
 भावात् । सुषुप्तिरेव अनुपपन्ना इति चेत्, सा किं अवगता कल्पयति, आहोस्वित्
 अनवगतैव ? न तावदनवगता, अतिप्रसङ्गात् । नाप्यवगता, स्वरूपानुभवव्यतिरेकेण
 तदवगमोपायाभावात् । नाप्युपमानेन उत्थितस्य स्वापसिद्धिः, अस्य सादृश्यविषय-
 त्वात् । परिशेषात् सुसोत्थितस्य 'न किञ्चिदवेदिषम्' इत्ययं परामर्शः स्वरूपानु-

१.

२. A E: कालेऽपि

३. A E: आत्ममात्रविज्ञानमस्ति

४. A E omit अतः

५. A E: व्यभिचारि

६. B: आश्रयतयैव

७. E: आत्मसिद्धिः

८. A: विशिष्यात्

९. E: तदपि

१०. B: विज्ञान

११. E: कदाचिद्विज्ञानोपरमे

१२. One n is wanting after अतः
in all mss.

१३. A E: ज्ञानमात्रेण

१४. B: अनवगता

१५. B: असादृश्यविषयत्वात्

१६. E: सुषुप्ति

भवमेव कल्पयति । स च स्वरूपानुभवः अपरोक्षत्वात् प्रत्यक्षमित्युच्यते । अपरोक्षं प्रत्यक्षमिति हि प्रत्यक्षलक्षणम् । ‘अर्थेन्द्रियसंप्रयोगात् संप्रयुक्तेऽर्थे विज्ञानम्’ इति तु बाह्यविषयप्रत्यक्षविशेषलक्षणम् । [‘द्विविधं हि प्रत्यक्षम्’], बाह्यमाभ्यन्तरं च । बाह्यं इन्द्रियजन्यम्, रूपादिविषयम् । आभ्यन्तरं च ज्ञानाज्ञानादिसाधकम्, अज्ञानोपाधिकम्, आत्मस्वरूपमेव । एवं^१विधात्मस्वरूपानभ्युपगमे सुषुप्त्यादिः न सिध्यति इत्युक्तम् । तस्मात् स्वरूपानुभवप्रत्यक्षेण आत्मनः स्वयंप्रकाशत्वं अध्यवसातव्यम् ।

अनुमानमपि ‘विवादगोचरापन्न आत्मा स्वयंप्रकाशो भवितुमर्हति ; प्रकाशाव्यभिचारित्वात् ; यद्यत्] प्रकाशाव्यभिचारि तत्तत् स्वयंप्रकाशं दृष्टम्, यथा प्रदीपादि ; तथा चायमात्मा ; तस्मात् तथा ’ इति । न चायमसिद्धो हेतुः, आत्मनः सुषुप्तेऽपि प्रकाशाव्यभिचारित्वस्यै साधितत्वात् । ननु ‘प्रदीपादेः संवेद्यत्वेन अस्वयंप्रकाशत्वात् साध्यविकलो दृष्टान्तः ; तथा विद्यमानस्यापि कदाचिदनुपलंभात् साधनविकलश्च’ इति । अत्रोच्यते । प्रकाशो नाम तमोविरोधी^२ भावः । तैमश्च द्विविधम्, बाह्यमाभ्यन्तरं च । बाह्यं शर्वरादिकम् । आन्तरं पुनरज्ञानलक्षणम् । प्रकाशश्च द्विविधः । एको बाह्यः तमोविरोधी प्रदीपाद्यालोकलक्षणः । अज्ञानविरोधी चैतन्यलक्षणोऽन्यः । तत्र संवेद्यत्वे प्रदीपादेः आलोकप्रकाशस्य अन्यनिमित्तत्वात् अस्यैव स्वयंप्रकाशत्वम् । अत एव प्रकाशाव्यभिचारित्वं च इति^३ न साध्यविकलः । नापि साधनविकलो दृष्टान्तः ।

ननु ‘प्रकरणसमो हेतुः । आत्मा धर्मी^४ संवेद्यो भवितुमर्हति, प्रकाशाव्यभिचारित्वात् [प्रदीपवत्’ इति । न, अप्रयोजकत्वात् । न खलु प्रकाशाव्यभि-

१. B: प्रत्यक्षम् ... च्यते

२. E omits the part within brackets.

३. E omits the part bracketed.

४. A E add अनन्तरमेव after त्वस्य

५. B: तथापि

६. B: विरोधि

७. B: तच्च for तमश्च

८. E omits इति

९. B omits अपि

१०. E: न प्रकरण

११. B omits this word.

१२. B omits the part bracketed.

चारित्वात्] प्रदीपादेः संवेद्यत्वम्, किं तु अनैत्मत्वात्, इति । नैनु इतरत्रापि तुल्यं अप्रयोजकत्वम् 'प्रदीपादेः न प्रकाशाव्यभिचारित्वात् स्वयंप्रकाशत्वम् ; किं तर्हि ? तेजोद्रव्यत्वात्' इति । तदसत्, पार्थिवस्यापि पद्मरागादिमणेः स्वत एव तमोविरोधित्वदर्शनात् इति । ननु संप्रतिसाधनोऽयम् 'विवादास्पदीभूत आत्मा धी-कर्मतयैव सेद्बधुमर्हति, वस्तुत्वात्, घटादिवत्' इति । तदपि न घटामञ्चति; 'वस्तु-त्वात्' इति सामान्यव्याप्तेः सावकाशत्वात्, 'प्रकाशाव्यभिचारित्वात्' इत्यस्य विशेष-विषयत्वेन निरवकाशत्वात्, सावकाशनिरवकाशयोश्च निरवकाशस्यैव बलीयस्त्वात् । अपि च घटादेः धीकर्मत्वं न वस्तुत्वं प्रयुक्तम्, किं तु अचिद्रूपत्वादेव । अचिद्रूपत्वं च [अनैत्मकृतम् । अतश्च अप्रयोजको हेतुः । न च वाच्यम् 'प्रकाशाव्यभिचा-रित्वमेव स्वयंप्रकाशत्वम् ; अतः साध्यसमो हेतुः' इति ; तयोः वैलक्षण्यस्य सिद्ध-त्वात् । तथा हि । स्वयंप्रकाशत्वं नाम] प्रकाशस्वरूपमेव । प्रकाशाव्यभिचारित्वं तु प्रकाशस्वरूपत्वेन प्रकाशान्तराविनाभावेन वा भवति इति स्वरूपवाक्यम् । ननु 'प्रदीपादेः प्रकाशगुणाश्रयत्वेन प्रकाशाव्यभिचारित्वम् ; आत्मनोऽपि प्रकाशाव्यभि-चारित्वे सति तथात्वप्रसङ्गः ; स च भवतामनिष्टः' इति । एतच्च वार्तम्, प्रदी-पादिप्रकाशस्यापि गुणत्वासिद्धेः । न तावत् प्रकाशो नाम रूपविशेषः, वज्रमरतक-वैडूर्यादिषु शुक्लनीलादिरूपभेदेऽपि [प्रकाशानुवृत्तिदर्शनात् । नापि] रूपत्वसामा-न्यम्, घटादिगतरूपेषु अदर्शनात् । नापि संयोगविभागादिवत् साधारणो गुणः, चक्षुर्व्यतिरिक्तसाधनान्तरेण अनुपलंभात् । तस्मात् प्रदीपादिद्रव्यमेव प्रकाशः ।

१. B: नात्मत्वात्

२. A: न हि

३. A: सत्प्रति ;

E: संप्रतिपक्षसाधनोऽयं

४. A E omit एव

५. E omits धी

६. E: वस्तुतः प्रयुक्तं

७. A E drop the portion within brackets.

८. A: एतच्चापार्थम्

९. B omits the bracketed part.

१०. A E: सामान्यात्

ननु “प्रकाशव्यभिचारित्वात्” इत्ययं हेतुः अज्ञाने अनैकान्तिकः। अवस्था-
त्रयेऽपि अज्ञानं आत्ममात्रचैतन्यसाक्षिकं इति हि^१ भवतां राद्धान्तः। न च स्वयं-
प्रकाशत्वेन इष्टमज्ञानम्’ इति। तदपि नै मनोहरम्, प्रमाणज्ञानेनै अज्ञाननिवृत्तेः
इष्टत्वात्। अज्ञानस्य प्रकाशव्यभिचाराभावेऽपि प्रकाशस्य अज्ञानव्यभिचारः अस्त्येव।
न तथा आत्मानं प्रकाशो व्यभिचरति, आत्मा वा प्रकाशम्। तस्मात् निरवद्य एवायं
हेतुः।

अपि च येषां असंवेद्य एवायमात्मा, तान् प्रति ईदं प्रयुज्जमहे ‘आत्मा
धर्मा स्वयंप्रकाशो भवितुमर्हति, असंवेद्यत्वात्, संवेदनवत्’ इति। येषां पुनः ज्ञानं
क्रिया, तान् प्रति इदम् ‘विवादगोचारापन्नं ज्ञानं आत्मानं न धर्मीकरोति इति
साध्यो धर्मः, क्रियात्वात्, गमनादिवत्’ इति। किं च अयं सर्वसाधारणो हेतुः
अभिधीयते ‘आत्मा स्वयंप्रकाशः, स्वयमपरोक्षतयैव अर्थान्तरे प्रत्यक्षव्यवहारहेतु-
त्वात्, प्रदीपादिवत्’ इति। न च वाच्यम् ‘अप्रत्यक्ष एवायमात्मा घटादिव्यवहार-
हेतुः’ इति। स्वैपरसंवेद्ययोः अनतिशयप्रसङ्गात्। अतः अनुमानेनापि स्वयंप्रका-
शत्वमात्मनः।

श्रुतिश्च इममर्थं दर्शयति—“आपोऽस्य ज्योतिः आत्मनो वायं
ज्यातिरास्ते”, “अत्रायं पुरुषः स्वयं ज्योतिर्भवति” (Brh., IV, iii, 9)
“अयमात्मा अनन्तरोऽबाह्यः कृत्स्नः प्रज्ञानधन एव” (Brh., IV, v, 13)
इत्याद्या। ननु ‘न सिद्धे वस्तुनि शब्दः प्रमाणम्, कार्यसंसृष्टार्थे’^{१०} सम्बन्धग्रहणात्

१. B omits हि

२. E: मसोरथकलं

३. A E: ज्ञानेनानिवृत्तेः

४. B omits वा and reads प्रकाशः

५. A: एषां

६. E omits इदं

७. E: कर्म करोति

८. B: प्रत्यक्ष

९. E: स्वयं संवेद्ययोः

१०. A E: र्थसम्बन्ध

इति । एतच्च अभिनिवेशमात्रम् । यद्यपि कार्यसंसृष्ट एव शब्दस्य सङ्गतिग्रहः, तथापि न कार्यत्वं शब्दार्थत्वोपयोगि, सम्बन्धग्रहणोपायत्वेनैव तदन्वयव्यतिरेकयोः अन्यथासिद्धत्वात् । यथा प्रमाणान्तरगृहीतैवस्तुसम्बन्धग्रहणनियमेऽपि तस्य उपाय-त्वेनैव अन्यथासिद्धत्वात् अशब्दार्थत्वं तथा कार्यान्वयस्यापि ।

स्यादेतत् ‘ न प्रमाणान्तरस्य व्युत्पत्तिकालेऽपि शब्दार्थत्वप्रतीतिरस्ति । कार्यस्य पुनः प्रथमत एव शब्दार्थत्वावगमात् तस्यैव व्यभिचाराभावात् शब्दार्थत्वेव ’ इति । तदपि न शोभां बिभर्ति, लोके लिङ्गादिशब्दानां क्रियाकार्यविषयत्वेनैव निश्चयेऽपि वेदे तदुत्सृज्य भवता कार्यमात्रपरत्वाभ्युपगमात् । अथ तत्र देहान्तरोपभोग्यस्वर्गादिपदस-मभिव्याहारात् क्षणप्रध्वंसि, क्रियामात्रपरत्वे लिङादिपदानां तदसंभवात् कार्यमात्रस्य शब्दार्थता इत्यभिप्रायः; तर्हि इहापि “ तत्त्वमसि ” (Chānd., VI, viii, 7) “ अहं ब्रह्मासि ” (Bṛh., I, iv, 10) “ अयमात्मा ब्रह्म ” (Bṛh., II, v, 19) “ विज्ञानघन एव ” (Bṛh., II, iv, 12) इत्यादिशब्दानां क्रियाशून्यसंसर्गपर-तयैव अवसानात् अकार्यरूपस्यैव आत्मनः शब्दार्थता इति समानश्चर्चः ।

तथा अर्थापत्तिरपि स्वयंप्रकाशत्वं आत्मनोऽवगमयति । किमत्र अनुपपन्नम् ? आत्मप्रतिभास एवेति वदामः । ननु विषयसंविदाश्रयत्वेनैव संविदन्तरकर्मत्वेन वा आत्मप्रतिभासोपपत्तेः अन्यथा उपक्षोणा अर्थापत्तिः । तदपि न घट्टामुपैति । न तावद-नित्या स्वयंप्रकाशा संवित्, तदाश्रयतया आत्मप्रतिभासः, इति घटते ; स्वयंप्रकाशस्य

१. A E: ग्रहणं

२. B: गृहीत एव सम्बन्ध ;
E: गृहीतसम्बन्धग्रहण

३. B: त्वेनैवान्यथा

४. B: तस्य च

५. B omits इति

६. E: विज्ञादि for लिङादि

७. E omits विषय

८. B: पदसंव्यवहाराचक्षणप्रध्वंसि

९. A: पर्यवसानात्

१०. A: आत्मशब्दार्थता

११. E omits ननु

१२. B omits एव (probably the reading is त्वेन वा)

१३. A: घटामटति ;

E: घटामावेति

जन्मविनाशानुपपत्तेः । तज्जन्मविनाशानुपपत्तिश्च तत्प्रागभावप्रध्वंसयोः प्रमाणाभावात् । न हि स्वयमेव प्रागभावादौ प्रमाणम् ; स्वयं^१ विद्यमानस्य तदा प्रागभावाद्यसंभवात्, अविद्यमानस्य च असाधकत्वात् । अथ स्वैक्षणे वर्तमानमेव अतीतादिकालैर्व्यापि स्वप्रागभावादि साधयति इति चेत्, न, स्वविषयसाधकत्वेन उपक्षीणत्वात् । न हि संवित् स्वाश्रयस्वविषयातिरिक्तं अवभासयति इति भवता अभ्युपगम्यते । अथापि स्यात् ‘संविदाश्रयै एव तत्प्रागभावादिः, अभावान्तरानभ्युपगमात्’ इति । तदसत् ; दृश्ये प्रतियोगिनि केवलधर्मिस्वरूपस्य त्वय्या^२ अभावाभ्युपगमात्, संविदाश्रयरूपस्य केवलत्वाभावात् । [स्वप्रागभावादिः^३ स्वविषय एव इति चेत्, तर्हि सर्वसंविदां] स्वप्रागभावादिसाधकत्वेन उपक्षयात् घटादिविषयानवभासप्रसङ्गः । अथ संवित्प्रागभावादि संविदन्तरेण सिध्यति इति चेत्, मैवं मंस्थाः, प्रागभावाद्यसिद्धौ संविद्धेदासिद्धेः युगपत् संविद्ध्यासंभवात्, संविद्धेदसिद्धौ तत्प्रागभावादिसिद्धिः तत्प्रागभावादिसिद्धौ च संविद्धेदसिद्धिः इति इतरेतराश्रयत्वप्रसङ्गात् । अथापि स्यात् ‘घटसंवित्, पटसंवित्, इति संविदाकारभेदप्रतोतेः संविद्धेदः सिद्धः’ इति । तदपि नातिचतुरश्रम्, विषयगतत्वात् आकारभेदस्य, संविदश्च अनाकारत्वात् । तदुक्तमाचार्येण शबरस्वामिना “अनाकारमेव बुद्धिं अनुमिमोमहे” (PMB., I, i, 5) इति । न हि अवभास्याकारभेदात् अवभासकचक्षुरादिभेदं उपलभामहे । किं च आत्मनः संविदधोनप्रकाशत्वे घटादिवत् कर्मत्वं दुर्वारमेव । तस्मात् नित्यसर्वगतस्वयंप्रकाशस्यैव

१. E omits स्वयं ;

A: अविद्यमान

२. E: स्वरूपक्षणे

३. A: कालादि

४. B: साधनत्वेन

५. B: श्रयस्तत्प्रागभावादिः

६. A E: त्वया अभ्युपगमात्.

७. E drops the portion bracketed.

८. A B omit the visarga.

९. A E: त्वात्

१०. E: नातीव चतुरश्रम्

११. A: घटादिगतम् ;

E: घटादिकं

आत्मनः अन्तःकरणवृत्तिसंपर्कात् अनेकत्वविषयसंवेदनत्वादिविभ्रमः न आत्मविदाम् ।
अतो न विषयसंविदाश्रयत्वेन आत्मप्रतिभासोपपत्तिः ।

अथ 'संवित्कर्मत्वेन तत्सिद्धिः' इति प्रतिज्ञायेत, तदापि वक्तव्यम् 'किं विषयप्रकौशिकाले एव आत्मसिद्धिः अन्यदा वा?' इति । यदि विषयानुभवकाले एव, तदा ज्ञानद्वययोगपदं अन्याय्यमापद्येत ; अवान्तरजातीयस्य गुणद्वयस्य युगपत् एकदेशसमवायासंभवात् । न च वाच्यम् 'अदृष्टेनैव आत्मनि देशभेदकल्पनात् युगपत् अवान्तरजातीयानेकगुणसमवायित्वम्' इति ; अदृष्टस्य अद्रव्यत्वात्, द्रव्यस्यैव द्रव्यान्तरे^१ देशभेदपरिच्छेदकत्वदर्शनात् । अथ 'आत्मनोऽपि न विषयप्रतिभासकाले एव सिद्धिः, किं तु क्षणान्तरे' इति मतम् । तदसत्, आत्मनो विषयानुभवसमये अत्यन्ताप्रतीतौ 'मयेदं विदितम्' इति कर्तृत्वानवभासप्रसङ्गात् । उत्तरकालं अनुमानेन अवगम्यते इति चेत्, नैतत्सारम् ; विषयप्रतीतिसमये स्वात्मनः अत्यन्तमप्रतीतौ प्राकट्यादिलिङ्गं प्रत्यपि स्वपरात्मनोः अतिशयानवगमात् स्वात्मन एव ज्ञानकर्तृत्वानुमानानुपपत्तेः सर्वव्यवहारलोपप्रसङ्गात् । आत्मनः कर्तृत्वाभ्युपगमे च सति एकत्रैव युगपत् ज्ञानस्य भावाभावोपनिपातप्रसङ्गो दुर्निवार एव । न च 'घटं जानन्तं मां जानामि' इति उभयरूपं^२ प्रत्यक्षम्^३ इति शङ्कनीयम् ; भवन्मते ज्ञानस्य अप्रत्यक्षत्वात् 'जानन्तं माम्' इति ज्ञानविशेषितस्य आत्मनोऽपि प्रत्यक्षत्वानुपपत्तेः । न

१. B omits वृत्ति

६. B: अथ नात्मनो

२. A: प्रतिभास, a subsequent correction.

७. E: अवगमात्

८. B: कर्मकर्तृत्वा

३. A: अथावान्तर

९. E: भावाभावो ... वादप्रसङ्गो

४. B E add चित्रावयविन इव स्वावयव-
भेदेन नीलाद्यनेकगुणसमवायित्वम्

१०. B E: रूपत्वं

११. E omits इति

५. A: न्तरदेश

च सामान्यविशेषरूपाभ्यां आत्मनः कर्मकर्तृत्वव्यवस्था संभवति ; एकस्य द्वैरूप्यानुप-
पत्तेः, एकस्यैव रूपस्य द्वैरूप्यानभ्युपगमात् । एतेनै नित्यानुमेयात्मपक्षोऽपि निरस्तो
वेदितव्यः । तस्मात् आत्मा स्वयंप्रकाश एव इति स्थितम् ।

इति तत्त्वशुद्धौ स्वयंप्रकाशत्वप्रतिपादनप्रकरणम् ।



१. B omits द्वैरूप्य

B: सिद्धम्

२. B: एकेन

॥ आत्मनः सर्वगतत्वनिरूपणं चतुस्त्रिंशम् ॥

यथेदं जगद्योगपद्येन विश्वं वियद्व्याप्य तिष्ठत्यखण्डात्मनैव ।

तथापर्यं तिष्ठत्यशेषं य आत्मा नमो विष्णवे वासुदेवाय तस्मै ॥

इदमिदानीं जिज्ञासामहे ‘किं सर्वगतोऽयमात्मा किं वा असर्वगतः?’ इति ।
इह खलु वेदान्तैकदेशीयैः सङ्गिरन्ते—न तावदात्मनः सर्वगतत्वमस्ति, प्रमाणा-
भावात् । स्यादेतत् ‘आत्मा सर्वगतः, अर्गत्वा सर्वत्र दृष्टकार्यत्वात्, आकाशादिवत्’
इति । तदसत् ; हेतोः असिद्धत्वात् ‘देहदेशे एवात्मा दृष्टकार्यो नान्यत्र’ इति ।
अथ ‘परोपाधिगमनत्वात् सर्वगतः, व्योमवत्’ इत्युच्येत, तदप्यसत् ; देहावयवादिषु
अनैकान्तिकत्वात् । अतो न आत्मा सर्वगतः । ततश्च परिच्छिन्नत्वे सति मध्यम-
परिमाणस्य सावयवत्वानित्यैवादिदोषप्रसङ्गात्, आत्मनश्च नित्यत्वात्, परिशेषात्
अणुपरिमाण एव । श्रुतिश्च भवति—

“वालाग्रशतभागस्य शतधा कल्पितस्य च ।

भागो जीवः स विज्ञेयः स चानन्त्याय कल्पते ॥”

(Śvet., V, 9)

इति, “आराग्रमात्रो ह्यवरोऽपि दृष्टः” (Śvet., V, 8) इति च । अपि च

१. D: व्याप्य

८. D: उच्यते

२. C: किं सर्वगत आत्मा उत असर्वगत
इति

९. C omits अपि

३. D: देशिनः

१०. C omits अनित्यत्व ;

४. D omits अगत्वा

D: सावयवत्वादिति चेत्, देहदेशे
एवात्मा दृष्टकार्यो नान्यत्रेति अनित्य-

५. C omits आदि

त्वादोषप्रसङ्गात्

६. A E: देहशि

११. C drops परिशेषात्

७. D: अन्यथा परोपाधित्वात्

क्वचित् अणुशब्देनैव आत्मानमाचष्टे “एष आत्मान्तर्हृदयेऽणीयान्” (Maitri., VII, 7) इति । न च वाच्यम् “आकाशवत् सर्वगतश्च नित्यः” “ज्यायान् पृथिव्या ज्यायानन्तरिक्षात्” (Chānd., III, xiv, 3) इत्यादि-
शास्त्रात् सर्वगतोऽयमात्मा अवैसीयते’ इति ; तस्य परमात्मविषयत्वात् । न च
वाच्यम् ‘अणुपरिमाणत्वे सति आत्मनो निखिलशरीरव्यापिसुखदुःखानुसन्धानानु-
पपत्तिः’ इति, चर्द्धनविन्दुवदुपपत्तेः^१; यथा खलु लोके हरिचन्दनविन्दुः
शरीरैकदेशनिक्षिप्तः सन्त्यप्यमानं सकलं शरीरं शीतलयति, तथा एकदेश-
स्थोऽपि सकलशरीरव्यापिसुखादीन् अनुसन्दधाति इत्यविरोधः । अथ वा आत्मनः
अन्तर्गमनागमनेन ‘पादे मे सुखम्’ ‘शिरसि मे वेदना’ इत्यनुसन्धानसिद्धिः ।
तस्मात् अणुपरिमाण आत्मा—इति ।

आर्हताः पुनराचक्षते—असर्वगतोऽप्यात्मा न अणुपरिमाणः, सकलशरीर-
व्यापिसुखदुःखाद्यननुसन्धानप्रसङ्गात् ; किं तु शरीरपरिमाणः । ‘ननु कथं शरीर-
परिमाणत्वे सति आत्मा हस्तिशरीरं [^२उत्सृज्य मशकशरीरं प्रविशेत्^३? प्रविशन्
वै^४ हस्तिशरीरपरिमाणः कथं मशकशरीरं समीयेत्^५? मशकशरीरपरिमाणो वा हस्ति-
शरीरं] प्रविष्टः कथं सकलशरीरव्यापिसुखादिकार्यं अनुसन्दधीते^६?’ नैष दोषः,
सङ्कोचविकासोपपत्तेः—इति ।

१. A: वर्ण्यते

२. C: अखिल

३. C omits अनुसन्धान

४. D: हरिचन्दनवदुपपत्तेः

५. C: उपपत्तिः

६. A B: देशे

७. D: संक्षिप्तः

८. C: सकलशरीरं

९. D: आत्मनो गमनागमने

१०. A D: वेदना for सुखं

११. A C: सुखाद्यननु

१२. E omits the part bracketed.

१३. A D omit प्रविशेत्

१४. A D omit वा

१५. C D: समीयेत्

१६. D adds इति

तत्र प्रैतिविधीयते । सर्वगतोऽयमात्मा भैवितुमर्हति^१, निरवयवद्रव्यत्वात्, आकाशवत् । न च परमाण्वादिषु अनैकान्तिकता आशङ्कनीया, परिच्छिन्नद्रव्यस्य अस्मैर्दृशने निरवयवत्वासिद्धेः । न च आत्मनित्यत्ववादिनं प्रति निरवयवत्वहेतुः असिद्धः, [संवयवत्वे अनित्यत्वप्रसक्तेः ।] न च “अन्तर्हृदयेऽणीयान्” इत्याद्यौगमविरोधः^२; “सत्त्वं ब्रह्मेत्युपासीत” “सै” आत्मानमुपासीत” (Cf. Brh., I, iv, 7, 8, 15) “स क्रतुं कुर्वीत” (Chānd., III, xiv, 1) इतिवत् तस्य उपासनाविधिपरत्वात् । अपि च “मनोमयः प्राणशरीरः” (Chānd., III, xiv, 27) इत्यन्तःकरणावच्छेदं अभिधाय “तस्यान्तर्हृदयेऽणीयान्” (Chānd., III, xiv, 3) इति परिच्छेदाभिधानं^३ आत्मनः सोपाधिकस्यैव न स्वतः इति गम्यते । “उर्यौयान् पृथिव्या ज्यायनन्तरिक्षात्” (Chānd., III, xiv, 3) इत्यादिना च तस्यैव निरुपाधिकमहत्त्वाभिधौनात् मन्यामहे ‘परिच्छेदाभिधानं उपाधिनिबन्धनम्’ इति । ^४ न च वाच्यम् ‘ब्रह्मविषयत्वात् महत्त्वाभिधानस्य अणुत्ववचनं जीवस्य अविरुद्धम्’ इति; एकस्यैव प्रत्यगात्मनः अन्तःकरणाद्युपाधिनिबन्धनत्वात् जीवब्रह्मविभागैप्रतिभासस्य । तैर्था उपाधिकृत एव श्रुतावैषि तदनुवादः;

- | | |
|--------------------------------------|--|
| १. C: अत्र | ११. C: विशेषः |
| २. A E: अभिधीयते ;
D: प्रविधीयते | १२. C omits this and in D the
reading is corrupt. |
| ३. C omits भवितुमर्हति | १३. E: मानं for धानं |
| ४. D adds इति | १४. E: द्यावापृथिव्या |
| ५. C omits आदि ;
E: परिमाणादिष्व | १५. A E: मानात् ;
D: धानं |
| ६. D: परिच्छिन्नस्य | १६. E omits न |
| ७. A E: आत्मदर्शने ;
D: अस्मन्मते | १७. C: विभागं प्रति ;
D omits विभाग |
| ८. A: सिद्धः | १८. D: ततोऽन्योपाधि ;
E: तथा चाधिकृत |
| ९. A E omit the bracketed
part. | १९. D: श्रुतेरपि |
| १०. D E omit आदि | |

“तत्त्वमसि” (Chānd., VI, viii, 7) इत्येकत्वश्रुतेः । अतश्च वालाग्रश्रुतिः आराग्रमात्रश्रुतिश्च उपाधिकृतमेव आत्मनः [परिच्छेदमनुवदति अपरिच्छिन्नस्वरूपप्रतिपादनाय । ततश्च अनुमानेन आत्मनः] सर्वगतत्वसिद्धिः^१ ।

श्रुतिश्च “आत्मैवाधस्तात् आत्मोपरिष्ठात् आत्मा पुरस्तात्” (Chānd., VII, xxv, 2) इत्यादिना सादरं सर्वगतत्वमाह, “आकाशवत् सर्वगतश्च नित्यः” इति च^२ । न च औपाधिकस्यापि अणुपरिमाणत्वमवकल्पते, सकलशरीरव्यापिकार्यानिनुसन्धानप्रसङ्गात् । न खलु चन्दनबिन्दुदृष्टान्तेन एतदुपपद्यते, वैलक्षण्यात् । तथा हि । चन्दनबिन्दोः सावयवत्वात् स्वावयवैरेव सकलशरीरव्यापिशैत्यहेतुत्वं अवकल्प्यते ; आत्मा तु निरवयवः कथं तत्सालक्ष्यं भजेत् ? न च अणुपरिमाणस्यापि त्वगिन्द्रियसम्बन्धात् सकलशरीरव्यापिकार्योपपत्तिः ; तथा सति चरणतैलगतकण्टकैवेदनाया अपि शिरसि प्रसङ्गात् । न च गन्धवत् एकदेशस्थस्यापि संविदगुणस्थं व्याप्तिः ; गन्धस्यापि सूक्ष्मद्रव्याश्रयानुमानात् आश्रयहीनस्य व्याप्यसिद्धेः । न च आत्मनः अन्तःशरीरे^३ गमनमवकल्प्यते, चेतनस्य गमनासंभवात् । अचेतनस्य किल^४ चेतनाधिष्ठितस्य देहादेः गमनमुपलभामहे । न च उपाधि-

- | | |
|---|--|
| १. C: श्रुतिः | १२. E: कन्दुक for कण्टक |
| २. C omits the portion within brackets. | १३. D omits अपि |
| ३. E drops सिद्धिः | १४. A: देशस्यापि |
| ४. D omits च | १५. D: गुणव्याप्तिः |
| ५. O E: तदुप | १६. C: सूक्ष्मरूपाश्रया ;
D: सूक्ष्माश्रयानुगमात् |
| ६. A: व्याप्तिः शैत्य | १७. E: सिद्धिः |
| ७. C: कल्प्यते | १८. D: शरीरगमन |
| ८. C omits तु | १९. C: कल्प्यते |
| ९. C: भजेत् | २०. A-E: चैतन्यगमना |
| १०. D: व्याप्युपपत्तिः | २१. D omits किल |
| ११. D omits तल | |

तोऽपि स्वैतो गमनादिरहितवस्तुनो वास्तैवगमनादि संभवति, विभ्रममात्रत्वात् तत्प्रति-
भासस्य । ततैश्च आत्मनः अणुपरिमाणत्वे सति तस्य एकदेशैवस्थानात् ' पादे मे
वेदना ', ' शिरसि मे वेदना ' इति सर्वशरीरव्यापिसुखदुःखाद्यनुभवो न स्यात् ।
अपि च परिच्छिन्नत्वे सति अनित्यत्वं आत्मनो घटादिवत् दुर्वारं प्रसज्येत । तस्मात्
न अणुपरिमाणोऽयमात्मा । नापि देहपरिमाणः, मशकदेहपरिमाणस्य हस्तिशरीरमनु-
प्रविष्टस्य सकलशरीरव्यापिसुखदुःखाद्यनुसन्धानानुपपत्तेः । न च सङ्कोचविकार-
संभवः, निरवयवत्वात् आत्मनः । सावयवत्वे च शरीरान्तरे अवयवैरन्तरारंभात्
अनित्यत्वप्रसङ्गः । नै च तद्युक्तम्, पुण्यापुण्ययोः अकृताभ्यागमकृतविप्रणाश-
प्रसङ्गात् । तस्मात् सर्वगतस्यैव^१ आत्मनः अन्तःकरणोपरागै^२ अवच्छेदप्रतिभासः ।
तस्य च सावयवत्वात् परिणामित्वात् च अहमित्याद्यवभासाकारेण घटाद्यवभासाकारेण
च^३ परिणामे^४ उपपद्यते । तत्र च अहंप्रत्ययोपाधिक आत्मा तद्द्वारेण 'अहं मनुष्यः'
इति सकलशरीरं आत्मत्वेनाभिमन्यमानो घटादि^५वृत्तिद्वारेण च विषयैः सह ज्ञातृज्ञेय-
भावेन सम्बध्यते । तदेवं आत्मनो निखिलव्यवहारप्रतिभास उपपद्यते । तस्मात्
अनुमानागमार्थापत्तिभिः आत्मा सर्वगतः इति सिद्धम् ।

इति तत्त्वशुद्धौ आत्मनः सर्वगतत्वनिरूपणप्रकरणम् ।



१. C: स्वभावतो
२. D: वास्तवं न
३. C: अतश्च
४. A E: देशेऽवस्थानात्
५. D: इत्यादि
६. O D: देहप्रविष्टस्य
७. A: धनुमवानुपपत्तेः ;
D: दुःखानुपपत्तेः
८. E: विकासौ संभवतः
९. D omits सावयवत्वे च

१०. D: वान्तरारंभात् , भावे वा अनित्य-
त्वप्रसङ्गः
११. A: प्रसक्तिः
१२. C: न चैष युक्तः
१३. D omits एव
१४. D: उपरमात्
१५. C: धामासाकारेण
१६. A O E omit घटाद्यवभासाकारेण
१७. A E omit च
१८. A: परिणाममुपपद्यते
१९. D: प्रतिपत्तिद्वारेण

॥ साक्षिस्वरूपनिरूपणं पञ्चत्रिंशम् ॥

१ निशेषतत्त्वमनवद्यचिदेकरूपो

निर्भासयन् निखिलसाक्षितया विभाति ।

आत्मा निरस्तनिखिलद्वितयो निरीहो

यस्तं नमामि शिरसा हरिमञ्जनाभम् ॥

इदमिदानीं विचार्यते ६ किं प्रमात्रादिव्यतिरिक्तः साक्षी नाम कश्चिदस्ति न वा ? इति । तत्र—न साक्षी नाम कश्चिदस्ति, प्रमात्रादिचतुष्टयेनैव समस्तव्यवहार-संभवात्, साक्षिकल्पनया विना अनुपपत्त्यभावात्, साक्षिस्वरूपानिरूपणाच्च । तथा हि । किमसौ द्रष्टृस्वभावः दृश्यस्वभावो वा ? द्रष्टृस्वभावश्चेत्, तदापि द्वितीय गतिः,

१. D prefixes some more verses, probably from the pen of the scribe:

वराङ्गे दधानं धुनघाः कुशस्य प्रपूरे स्फुरच्चन्द्रखण्डं ललाटे ।

वहन्तं श्यामेशिरं कस्य नित्यं मजेऽहं सदा दानशौण्डं तमीशम् ॥

अहो महादेवममुं विहाय महेन्द्रमुख्याश्च मज्जन्यसन्तः ।

तीरे धुनघा अमृतं विहाय खनन्ति कूपं तृषिताः कुशुद्रयः ॥

वेदान्ततत्त्वशुद्धिषाख्ये प्रकरणानां त्रयं मुदा ।

लिखितं श्रुत्वा दत्तं शिष्यप्रीतिकराय च ॥

२. A: रूपम्

६. C: कल्पनां विना

३. C omits these words ;

७. D omits च

D: चिन्त्यते

८. D: वा स्यात्

४. A E: वा न वेति ; D omits up

९. C: तत्र ;

to कश्चिदस्ति following.

D: तदपि

५. D: त्रयेणैव

१०. A: द्वितीयगतिः

जीवो ब्रह्म वै । जीवान्तर्भावे सति प्रमातैवासौ भवेत् ; न साक्षित्वं नाम अपरमस्ति । ब्रह्मान्तर्भावे तु तस्य श्रुत्यैकसमधिगम्यत्वात् संसारसमये अनाविर्भावाच्च साक्षिप्रत्यक्षं नाम व्यवहाराङ्गत्वेन वेदान्तवादिपरिकल्पितं न सिध्येत् । दृश्यस्वभावश्चेत्, तस्य घटादिवदेव वेद्यत्वात् न अन्यमवभासयेत् । कुतस्तत्र साक्षित्वसिद्धिः ? सकलकरणा-
गोचरत्वाच्च न प्रत्यक्षप्रमाणगम्यः । नाप्यागमो जीवब्रह्मणोः अन्यतरस्य तद्व्यतिरिक्तस्य वा साक्षित्वं प्रतिपादयन् दृश्यते । तस्मात् प्रमाणाभावात् न साक्षी नाम कश्चिदस्ति—
इति भेदपरिच्छेदविभ्रमाभिभूतचेतसो अनाद्यनिर्वचनीयाविधौमायया मोमुह्यमानाः
सञ्जिरन्ते ।

तदेतत् प्रत्याचक्ष्महे । सर्वैरपि साक्षिस्वरूपमभ्युपगन्तव्यम्, अन्यथा व्यव-
हारानुपपत्तेः । तथा हि । ज्ञानरागद्वेषप्रयत्नादयः तावत् सकलवादिसंप्रतिपन्ना
दृश्यन्ते । न तेषां प्रमाणगम्यत्वं अस्ति । तथा हि । प्रत्यक्षं तावत् द्विविधमभ्युप-
गैतम्, बाह्यमभ्यन्तरं च । न तावत् बाह्यं प्रत्यक्षं ज्ञानौदीन् कटाक्षेणापि वीक्षितुं
क्षमते ; तस्य आत्मनि प्रवृत्त्यभावात्, आत्मधर्मत्वैवाभ्युपगमाच्च तेषाम् । न च मनो-
जन्यप्रत्यक्षगम्यत्वमपि तेषां संभवति, अनिष्टैः प्रसङ्गात् । तथा हि^{२१} । अस्वयंप्रकाश-

१. A omits वा
२. D: संसारमयेनाभासाच्च
३. D: राह्गं
४. A: तन्न
५. D adds तर्हि
६. C: अर्थ for अन्य
७. D omits त्व
८. D omits च
९. E omits इति
१०. A E: विभ्रमादिहृतचेतसो
११. A E omit अनादि

१२. D omits अविद्या and reads
मायामोहेन मुह्यमानाः
१३. D: गन्तव्यम्
१४. D: आन्तरं for आभ्यन्तरं
१५. C E: बाह्यप्रत्यक्षं
१६. C: ज्ञानादिप्राहकं तस्यात्मनि
१७. D: धर्मत्वाच्च
१८. D: मनोगम्यत्वमपि तेषां न संभवति
१९. C: प्रत्यक्षत्वमपि
२०. D: अनित्य for अनिष्ट
२१. A E: च for हि
२२. D: विज्ञानास्वयंप्रकाशत्वादिपक्षे

ज्ञानवादिपक्षे ज्ञानमेव तावत् न सिध्यति । तस्यापि प्रत्यक्षान्तरगम्यत्वे, तस्यापि तथैव प्रत्यक्षान्तरगम्यत्वं तस्यापि तथैव इति युगपदेकस्मिन् अनैन्तानि ज्ञानानि प्रसज्येरन् । न चैतदिष्टम् । “ युगपत् ज्ञानानुत्पत्तिः मनसो लिङ्गम् ” इति हि^१ भवतां अभ्युपगमः । नापि विनश्यदवस्थं पूर्वज्ञानं उत्तरज्ञानं साधयेत्, विनश्यद्वावा-
वस्थानिरूपणात् । तथा हि । किं विनश्यदवस्थत्वं नाम ज्ञानस्य सत्त्वं असत्त्वं उभयविलक्षणत्वं वा ? सत्त्वं चेत्, ज्ञानद्वैतीययोगपद्यप्रसङ्गः । असत्त्वं चेत्, स्वयम-
विद्यमानं विशीनं कैश्चिं प्रत्यक्षं भवेत् ? उभयविलक्षणं चेत्, अनिर्वचनीयत्वात् न वस्तुभूतज्ञानसिद्धिः । तस्मात् न ज्ञानं प्रत्यक्षगम्यम् । अत एव न अन्यमपि साध-
येत् । अथ स्वयं अप्रत्यक्षमपि ज्ञानं चक्षुरादिवत् स्वविषयरागादीन् साधयति इत्यभिप्रायः, तर्हि चक्षुरादिवत् प्रकाशकैत्वे सति कैरणत्वप्रसङ्गात् प्रकाशान्तरोत्पादनेन प्रकाशकैत्वं स्यात् । तदपि प्रकाशान्तरं चक्षुरादितुल्यं चेत्, प्रकाशान्तरकैरणमेव, तदपि तथैवेति प्रकाशमालाप्रसङ्गात् न किञ्चिदपि सिध्येत्^२ । ततः प्रतिभासमानस्यैव ज्ञानस्य तत्साधकत्वं वक्तव्यम् । ज्ञानप्रतिभासश्च उभयविधप्रत्यक्षेणापि न संभवति

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|---|--------------------------------|
| १. A E तदेव | १३. A E: कथमन्यस्य साधकं भवेत् |
| २. D: अनन्तानित्यज्ञानानि ;
E omits अनन्तानि | १४. A E: क्षणत्वं |
| ३. D omits हि | १५. D: विज्ञान |
| ४. A: नश्यदवस्था | १६. C: अर्थमपि |
| ५. D: साधयति | १७. D: प्रकाशत्वे |
| ६. A: नश्यद्वावानिरूपणात् ;
D: विनश्यदवस्थानिरूपणात् | १८. D: कारकत्व |
| ७. D omits तथा हि | १९. C: दकत्वेन |
| ८. D omits ज्ञानस्य | २०. A E: प्रकाशत्वं |
| ९. C adds उत्त after सत्त्वं | २१. C: तुल्ये |
| १०. D: सदसत्त्वं for उभयविलक्षणत्वं | २२. A: कारण ;
D: कारक |
| ११. D: द्वयल | २३. C: सिध्येत |
| १२. D E omit विज्ञानं | २४. D: तत्प्रतिभास |

इत्युक्तम् । नापि हानादिव्यवहारलिङ्गेन वा प्राकट्यलिङ्गेन वा स्वात्मनि ज्ञानानुमानं [संभवति, ज्ञानावगमात्] प्राक् व्यवहारासिद्धेः । तथा हि । ज्ञानस्य प्रदीपवत् तमोनिवर्तनेनैव विषयावभासकत्वे प्रदीपस्य अनवभासने विषयस्यापि अनवभासः स्यात् । ततश्च ज्ञानावगमात् प्राक् विषयप्राकट्यस्य व्यवहारस्य वा असंभवः । अथ चक्षुरादितुल्यत्वं ज्ञानस्य कल्प्येत, तदा प्रकाशान्तरजननेनैव प्रकाशकत्वं वाच्यम् । तच्च प्रकाशीन्तरं जडत्वात् घटादिवत् संवेद्यं स्यात् । तथा सति तच्च घटादिज्ञान-संवेद्यं ज्ञानान्तरसंवेद्यं वा ? पूर्वस्मिन् पक्षे घटादिवत् प्राकट्यमपि प्राकट्यान्तरेण साधयेत् । तथा तदपि प्राकट्यं तज्ज्ञानादेव चेत् सिध्येत्^१, तथैव तदपि प्राकट्यान्तरेण इत्यनवस्थानात् न किञ्चिदपि प्राकट्यं सिध्येत् । तथा सति विषयासिद्धिः, प्राकट्या-नवभासे विषयावभासानुपपत्तेः । प्राकट्यमपि [इन्द्रियवत् अनवभासमानमेव विषयाव-

१. A: नापि इहानादि

२. D omits व्यवहारलिङ्गेन वा

३. A omits वा

४. C: स्वात्मविज्ञाना

५. E omits the part bracketed.

६. A: सिद्धेः ;

D reads: प्राक् व्यवहारेण विषय-प्राकट्येन स्वपरसम्बन्धाभावात् । अथ स्वात्मनैव ज्ञानस्य कर्तृकृमावगतिः तथापि तथैव ज्ञानक्रिया समधिगतैव इति नानुमानेन कृत्यमस्ति । नार्थापत्तिगम्यं व्यवहारविषयप्राकट्यस्य वा स्वात्मसम्बन्धावगमे सति स्वात्मनि etc. From सति onwards the other mss. also have the text a few lines hence. The text quoted above is found in D alone.

७. A corrupts the text here.

In C the text runs: ज्ञानं तावत् प्रदीपवत् विषयावभासकं इन्द्रिय-वद्वा स्यात् । न तावत् प्रदीपवत् तमो निवर्तते ; न विषयावभासकत्वं दीप-स्येव । ज्ञानस्याप्यनवभासने विषयस्या-प्यनवभासः स्यात् । etc.

८. E: अनवभासात्

९. C: ज्ञानवभासात्

१०. A: च for वा

११. A E: प्रकाशान्तरजन्यत्वात्

१२. A omits प्राकट्यमपि

१३. A E: सिध्येत्

१४. A: तथापि for तथा तदपि

१५. C: अतश्चक्षुरादिवत् अनवभासमानमेव etc.

१६. E: इन्द्रियमपि विज्ञानादिसंवेद्यं प्राकट्यं वाच्यम्, thus omitting a few words bracketed.

भासकं चेत्, अनवस्था उक्ता । ज्ञानान्तरेण चेत्, प्राकट्योसिद्धिः । तदा तस्य संवेद्यत्वात् तद्विषयमपि ज्ञानान्तरसंवेद्यं प्राकट्यान्तरं वाच्यम् । तथा तद्विषयं तथा तद्विषयं इत्यनवस्थानात् न किञ्चिदपि सिध्येत्^१ । तस्मात् ज्ञानावगमात् प्राक् व्यवहारस्य प्राकट्यस्य वै सिध्यभावात् व्यवहारलिङ्गेन वा प्राकट्यलिङ्गेन वा स्वात्मनि ज्ञानानुमानम् इत्येतत् दुरुपपादम् । अत एव व्यवहारादिकार्यानुपपत्तिरपि न स्वात्मनि ज्ञानमवगमयितुं शक्नोति, कल्पकस्य व्यवहारादेः ज्ञानावगमात् प्रागसिद्धत्वात्, स्वात्मनैव सम्बन्धावगमे सति स्वात्मनि ज्ञानकल्पनाभावात् । तदेवं अख्यप्रकाश-ज्ञानवादिपक्षे ज्ञानोसिद्धेः तत्प्राकट्यरागादिधर्मस्य तदोश्रयात्मनश्च असिद्धिः^{१३} । ख्य-प्रकाशज्ञानवादिपक्षेऽपि^{१४} ज्ञानस्वरूपं आलोचनीयम् 'किं'^{१५} संवेदनं नाम गुणो द्वयं वै ?' इति । गुणश्चेत्, स्वाश्रयजन्मविनाशव्यतिरेकेण तस्य जन्मविनाशो न स्यात्तौम् । [तथा चायं प्रयोगः 'विवादाध्यासितं] संवेदनं स्वाश्रयजन्मविनाशव्यतिरेकेण जन्म-विनाशवत् न भवति, प्रकाशगुणत्वात्, प्रदीपादिप्रकाशगुणवत्' इति । अथ वा 'संवेदनं यावत्स्वाश्रयभावि, प्रकाशगुणत्वात्, प्रदीपादिप्रकाशगुणवत्' इति । तथा

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| १. C: सिद्धिः | १४. D omits अपि and gives विज्ञान for ज्ञान |
| २. A E omit अन्तर | १५. D drops किं |
| ३. A E: तत्राप्येवमित्यनवस्थानात् | १६. C: चेति |
| ४. C: सिध्येत | १७. D: तस्यां for न स्याताम् |
| ५. C: च | १८. C drops the words bracketed. |
| ६. A: पादकम् | १९. D omits सं |
| ७. C omits अत एव | २०. A: स्वाश्रयं |
| ८. All except C give अनवगमे | २१. C omits भवति |
| ९. A: स्वात्मज्ञानकल्पकोभावात् | २२. D: प्रदीपप्रकाशादिगुणवत् |
| १०. A: तदेव ख्यप्रकाश etc. | २३. C: तथा for अथवा |
| ११. A: सिद्धेः | २४. A omits गुण ; |
| १२. A: तदात्मनाश्रयात्मनश्चासिद्धिप्रसङ्गः | D: प्रकाशादिगुण |
| १३. D: असिद्धिप्रसङ्गः | |

चै ' संवेदनं सर्वदा सत् भवितुमर्हति, सर्वगतद्रव्यविशेषैर्गुणत्वात्, शब्दवत्; आत्मगुणत्वाच्चै तद्गतविभुत्वैव' इति । न च रागादौ अनैकान्तिकत्वम्; रागादेः आत्मगुणत्वस्य परेषां असंप्रतिपन्नत्वात् । न च ज्ञानस्य अनित्यत्वपरिच्छेदप्रतिभास-विरोधः, तस्य [भ्रान्तित्वात् । दर्शितं च तस्य] भ्रान्तित्वं स्वयंप्रकाशत्वप्रकरणे । तदेवं नित्यसर्वगतप्रकाशवस्तुसिद्धेः^१ तेषां अनिच्छतामपि सांक्षिसिद्धिः । *५ च द्रव्यत्वं संवेदनस्य संभवति; तस्य नित्यत्वे सति अन्यैश्रयत्वासंभवात् पुनरपि साक्षि-सङ्गावाभ्युपगमप्रसङ्गात् तस्य तल्लक्षणत्वात्; अनित्यत्वे सति स्वकारणावैयर्थ्याश्रयत्वात् संवेदनस्य आत्मसमवायप्रतीतेः भ्रान्तित्वप्रसङ्गात् । तस्मात् सर्ववादिनामपि नित्य-सर्वगतस्वयंप्रकाशतया युगपत् सकलवस्तुसाधनसमर्थ एकतत्त्वमन्तरेण समस्तव्यवहारो-सिद्धिः । अतो व्यवहारान्यथानुपपत्त्या साक्षिसङ्गावसिद्धिः । श्रुतिश्च भवति “ कर्मा-ध्यक्षः सर्वभूताधिवासः साक्षी चेता केवलो निर्गुणश्च ” (Svet., VI, 11) इति ।

यत्पुनरुक्तम् ' साक्षिणो जीवब्रह्मणोः अन्यतरपक्षान्तैर्भावात् तद्व्यतिरिक्तै-चेतनासंभवात् अचेतनत्वे साक्षित्वानुपपत्तेः 'दुर्निरूपत्वम्' इति, तदप्यज्ञानतिमिरपि-

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| १. C D omit च | १३. C omits अपि |
| २. C omits भवितुमर्हति | १४. A D drop अवयव |
| ३. A omits विशेष | १५. E: प्रसङ्गः |
| ४. D drops च | १६. D omits तस्मात् |
| ५. D: महत्त्ववत् | १७. A E: वादिना नित्य ;
D also omits अपि |
| ६. D: ननु for न च | १८. A E: एकत्वमन्तरेण |
| ७. D: प्रतिभासः । तस्य ;
E: विरोधात् तस्य | १९. A: सिद्धि |
| ८. E omits the words within
brackets. | २०. D: सतो |
| ९. D: सिद्धौ | २१. A E: संभाव |
| १०. C: साक्षी सिद्धः | २२. D E: अनन्तर्भावात् |
| ११. D: निरवयवत्वे | २३. D: रिक्तत्वे |
| १२. D: अनाश्रयत्वाभावात् | २४. C: अनिरूप्यं |
| | २५. D: तदप्यसारम्, अज्ञानं ०६० |

‘हितविवेकज्ञानैर्नयैः उद्भावितां [नै प्रमाणसंस्पर्शि इति न वयं बहुमन्यामहे ।
तथा हि] । इदमत्र भवन्तः प्रष्टव्याः “इदं रजतम्” इत्यत्र ईदमंशः किं रजतपक्ष-
पाती किं वा शुक्तिशकैलपक्षपाती ?’ इति । रजतपक्षपाती चेत्, बाध्यत्वात् ‘इयं
शुक्तिः’ इति प्रतीतिः न स्यात् ; स च प्रतिभासविरुद्धः ईति । शुक्तिकाशकलपक्ष-
पातित्वे^{१०} अनवभासप्रसङ्गः^{११} । तद्भुभयं प्रमाणप्रतिभासविरुद्धम् । न च अध्यस्यमाना-
धिष्ठानविलक्षणस्य भ्रान्तौ प्रतीतिरस्ति । अथायमभिप्रायः ‘परमार्थतः शुक्तिपक्षित्वेऽपि
‘इदं रजतम्’ इति सामानाधिकरण्यात् इदमंशस्य प्रतिभासतो रजतपक्षत्वं, ततश्च
न प्रमाणविरोधः, नापि प्रतिभासविरोधः’ इति, इहापि तर्हि परमार्थतो ब्रह्मत्वेऽपि
प्रतिभासतः साक्षिणः संसार्यन्तैर्मात्र एव, ततश्च न प्रमाणविरोधः, नापि प्रतिभास-
विरोधः^{१२}, इति सन्तोष्यम् । इयांस्तु विशेषः^{१३} शुक्तित्वं ईदमंशात् अन्यदेव सैत्
भ्रान्तिसमये अनवभासमानं प्रमाणेन इदमंशात्मना व्यज्यते ; तच्च तस्य रजतात्मैवो-
पमर्देन अवभासते ; ब्रह्मभावः पुनः साक्षिमात्रभूत एव सन् अविद्यया संसारसमये
अनभिर्व्यज्यमान इव भवति ; “तत्त्वमसि” (Chānd., VI, vii, 7) [ईति

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| १. C: पिहितदृग्भिः | ११. D: प्रसङ्गात् |
| २. D: विज्ञान | १२. D: उभयलक्षणत्वं प्रतिभासविरुद्धम् |
| ३. C omits the portion within brackets. | १३. D: शकलपक्षपातित्वेऽपि |
| ४. C: भवन्तं | १४. E: सर्वान्तर्भाव |
| ५. D: इयमितीदमंशः | १५. E omits विरोधः |
| ६. D omits शकल | १६. C D: मेदः |
| ७. A E: पातित्वे ;
D: पाते | १७. A E omit इदं |
| ८. A D E: बाध्यत्वप्रसङ्गः । शुक्तिशकल-
पक्षपाते | १८. D: स भ्रान्ति ;
E: संभ्रान्ति |
| ९. This इति seems unnecessary. | १९. D: तत्त्वम् |
| १०. D: पाते | २०. D: ततोपमर्देन |
| | २१. D: समयेनव्यमान इव |
| | २२. E drops the bracketed part |

प्रमाणज्ञानात् अज्ञानाभिभवे सति स एव साक्षी संसारोपमर्देन अवभासमानो ब्रह्मभावः
इत्युच्यते; साक्षिरूपस्य स्वयंप्रकाशत्वेन प्रत्यक्षत्वाच्च न प्रमाणवेद्यत्वप्रसङ्गः ।
तस्मात् प्रमाणप्रमातृप्रमेय] प्रमितिभेदविभ्रमाधिष्ठानतया तत्साक्षिणः प्रतिभासतः
तदन्तर्भावेऽपि वस्तुतो ब्रह्मत्वमेव इति न किञ्चिदनुपपन्नम् । तत्र सर्वस्य साक्षि-
वेद्यत्वेऽपि^{१०} किञ्चित् अन्तःकरणवृत्त्युपाधिद्वारेण साक्षिवेद्यं^{११} भवति, किञ्चित् तदन-
पेक्षया । सर्वत्र घटादिवस्तु बुद्धिवृत्तिव्यवधानेन सिध्यति । तत् [प्रमाणवेद्यं इति
स्थितिः । यत्तु ज्ञानाज्ञानसुखदुःखादि] तदनपेक्षमेव सिध्यति [तत् साक्षिवेद्यं
इति] व्यवहारः । तस्मात् प्रत्यक्षागमार्थापत्तिभिः साक्षिस्वरूपसिद्धिः इति सर्वं सुव्य-
वदातम् ।

इति तत्त्वशुद्धौ साक्षिस्वरूपनिरूपणप्रकरणम् ।



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| १. A: ज्ञानमज्ञाना | १२. E: यत्र |
| २. D: ब्रह्मेव भवत्यन्त इति साक्षि | C: यत्तद्वटादि |
| ३. A: स्वरूप | D: यत्तत्र घटादि तदनपेक्षमेवेति |
| ४. D: कत्वेन | सिध्यति, तत्साक्षिवेद्यमिति व्यवहारः, |
| ५. D omits च | thus omitting the part |
| ६. D omits प्रमिति | bracketed. |
| ७. A: विभ्रमस्याधिष्ठानतया | १३. D omits the portion within |
| ८. D: प्रतिभासः | brackets. |
| ९. A: वस्तुना | १४. C omits अज्ञान |
| १०. D omits अपि | १५. A omits the words within |
| ११. A corrects this into वेद्यत्वं | brackets. |
| | १६. D: साक्षी सिध्यतीति |

॥ ऐकात्म्यनिरूपणं षट्त्रिंशम् ॥

शुद्धानन्दोऽनन्तसंविस्वरूपो निर्भेदो यैः क्षेत्रजातं समस्तम्^१ ।

व्याप्यानेको भाति देहादिभेदैः^२ विश्वात्मानं नौमि तं वासुदेवम् ॥

इदमिदानीं चिन्त्यते ‘किमात्मा प्रतिशरीरं भिन्नः किं वा सर्वशरीरेषु एक एव?’ इति । इह खलु भेदैर्विभ्रमाभिनिवेशकर्कशाशयतया वस्तुतत्त्वमजानन्तो जात्यन्धगजदृष्टिवत् अनेकधा आत्मानं परिकल्पयन्तो द्वैतवादिनः सञ्जिरन्ते ‘प्रतिशरीरं आत्मानो भिन्नाः’ इति । तथा हि—प्रत्यक्षेण तावत् ‘त्वम्, अहम्^३, असौ’ इति शरीरान्तरगतात्मनोऽन्यमेव स्वात्मानं उपलभामहे । न चायं भेदप्रतिभासो विभ्रमः, कारणदोषवार्धकप्रत्ययानुपलंभात् । अपि च अनुमानेनापि आत्मभेदमवगच्छामः । तथा हि^४ । ‘विवादाध्यासितं प्रतिवादिशरीरं वादिशरीरगर्तात्मनो भोगायतनं न भवति, वादिशरीरात् अन्यशरीरत्वात्, गतप्राणशरीरवत्’ इति । तैश्च ‘विवादास्पदीभूतानि स्वसंख्यासंख्येयात्मभिः आत्मवन्ति, शरीरत्वात्, प्रतिवादिशरीरवत्’ इति । तैश्च ‘देवतिर्यङ्मनुष्यगतानि सुखदुःखादीनि^५ भिन्नैश्चयाणि भवितुमर्हन्ति,

१. E: यत्र जातं

२. D: क्षेत्रजाते समस्ते

३. D: व्यस्तो नेको

४. A: भेदे

५. C omits इदमिदानीं चिन्त्यते

६. D: विचार्यते

७. A: भाविभ्रम

८. D: कर्कशतया

९. A wrongly corrects this into
अद्वैत

१०. D: आत्मा भिन्नः

११. D: अयं अहं

१२. E omits बाधक

१३. D: अमेदं

१४. A omits हि

१५. C omits this word.

१६. D omits गत

१७. All except C omit इति

१८. C: तथा च

१९. A C E: शरीरव्यक्तित्वात्

२०. D E omit तथा

२१. C omits देव

२२. C omits आदि

२३. A E: धर्माणि विभिन्ना

२४. C omits भवितुमर्हन्ति

युगपत् वर्तमानविरुद्धानेकधर्मत्वात्, सन्तापशैत्यादिवत् ' इति । अर्थापत्तिरपि आत्मभेदं कल्पयति । तथा हि । 'सर्वशरीराणां एकचेतनाधिष्ठेयत्वे सति अशेषशरीरगतसुखदुःखाद्यनुसन्धानप्रसङ्गः । न च तैथा दृश्यते । ततश्च अन्योन्यभोक्त्रनुसन्धानमन्तरेण प्रतिशरीरं व्यवस्थितसुखदुःखादिभोगैः अनुपपद्यमानो भोक्तृभेदं कल्पयति ' इति । श्रुतिश्च आत्मभेदं दर्शयति " सर्व एते आत्मानो व्युच्चरन्ति " (Māitri, VI, 32) इति । न हि बहुवचनं एकस्मिन्नेवात्मनि संभवति । अपि च विरुद्धानेकफलोद्देशेन^१ एककालानुष्ठेयानेकसाधनविधायि शास्त्रं नियोज्यभेदमन्तरेण नावकल्पते । न हि चेतनादन्यस्य नियोज्यत्वमस्ति । ततश्च श्रुतार्थापत्तिरपि चेतनभेदं गर्भयति । तदेवं प्रत्यक्षानुमानागमार्थापत्तिभिः प्रतिशरीरं आत्मभेदो निश्चितः । तस्मात् ऐकात्म्यप्रतिपादकेशास्त्रं^२ प्रैत्यक्षादिप्रमाणविरोधात् अपापश्लोकश्रवणवत्^३ अर्थवादः—इति ।

तदेतन्निराकुर्महे । न खलु शुष्कतर्केण आत्मभेदसिद्धिः, " एको देवः सर्वभूतेषु गूढः सर्वव्यापी सर्वभूतान्तरात्मा " (Śvet., VI, 11) " नान्योऽतोऽस्ति द्रष्टा " (Brh., III, vii, 23) " स वा अयं पुरुषः सर्वासु पूर्षु पुरिशयः " इत्याद्यौगमप्रामाण्यादेर्वै^४ ऐकात्म्यनिश्चयात्^५ । न चायं अर्थवादः, विधिप्रकरणे श्रैर्वणाभावात् । नापि विधिः कल्पयितुं शक्यः, " तमेव

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| १. A C E: साधयति | ११. A E: व्यवस्थापयति |
| २. D: सर्वचेतनशरीराणां | १२. C: पादकं शास्त्रं |
| ३. D: एकशरीरकृत ;
A omits शरीरगत | १३. D E: अध्यक्ष |
| ४. C: प्रसङ्गे | १४. A D E: अपापश्लोकवत् ; C: 'अपाम
सोमं अमृता अभूम' श्लोकश्रवणात् |
| ५. C omits तथा | १५. All mss. except A omit
आदि |
| ६. D: शरीरव्यव | १६. D omits एव |
| ७. D: भेद for भोग | १७. E: निश्चयः |
| ८. C omits इति | १८. D: सर्वणाभावात् |
| ९. C omits एव | |
| १०. A E: फलोद्भेदेन | |

विदित्वा अतिमृत्युमेति” (Śvet., III, 8) इति ऐकात्म्यविज्ञानेन परम-
पुरुषार्थश्रवणात्। न च प्रमाणान्तरविरोधात् एव अर्थवादत्वम्; किं तु
अर्थवादस्य सैतः प्रमाणान्तरविरोधे सति अन्यपरत्वात् अप्रामाण्यम्। न हि
तत्परवाक्यस्य प्रमाणान्तरविरोधनिमित्तं अप्रामाण्यं कचित् दृष्टम्। न च ऐकात्म्य-
विज्ञानस्य भेदज्ञानेन विरोधोऽस्ति, विद्याविद्याविषयत्वेन प्रामाण्यप्रामाण्यस्य व्यवस्थि-
तत्वात्। तथा च श्रुतिः “यत्र हि द्वैतमिव भवति” इति इव-शब्देन
द्वैतप्रपञ्चस्य मिथ्यात्वमभिधाय “तदितर इतरं पश्यति” (Brh., IV, v, 15)
इति तस्यामेव अवस्थायां भेदव्यवहारं दर्शयति। विद्याविषये^{११} च “यत्र त्वस्य
सर्वमात्मैवाभूत्” (Brh., IV, v, 15) इति सकलव्यवहाराभीवं शुद्धबोधरूपेण
अवस्थानं च कथयति। अपि च ‘विर्वैदगोचरापन्नानि शरीराणि प्रतिवाद्यात्मनैव
आत्मवन्ति भवितुमर्हन्ति, शरीरव्यक्तित्वात्, प्रतिवादिशरीरवत्’। तथा ‘प्रतिवादि-
शरीरव्यतिरिक्तशरीरगर्तात्मा धर्मा प्रतिवाद्यात्मनः अर्थान्तरं न भवितुमर्हति, चेतन-
त्वात्, प्रतिवादिशरीरात्मैवत्’। न च वाच्यम् ‘आत्मनां सर्वगतत्वात् प्रतिवाद्या-

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| १. C omits वि | १४. D drops एव |
| २. D: स्मरणात् | १५. C omits भवितुमर्हन्ति |
| ३. D omits एव | १६. A E omit this phrase and
तथा |
| ४. E omits किं तु | १७. A: शरीरमप्यतिरिक्त |
| ५. A D correct it into स्वतः | १८. A: गतात्मधर्मि ;
C omits धर्मा |
| ६. C: विज्ञानेन | १९. C: भवति |
| ७. A D: प्रामाण्यस्य | २०. D E: गतात्मवत् तथैवावमासप्रसङ्गः ।
गत in A was struck off sub-
sequently. |
| ८. E: ण्यस्यावस्थितत्वात् | २१. D: सर्वशरीरसंयोगात् सर्वगतात्मवादि-
नां प्रतिशरीरं प्रतिवाद्यात्मनात्मत्वं
सिद्धमेव साध्य इति । |
| ९. D: हि for च | |
| १०. A D E omit एव | |
| ११. D: विषयत्वे | |
| १२. A: रामावशुद्ध ;
E: व्यवहारे भावगृहशुद्ध | |
| १३. D: वाद for विवाद | |

त्मनः सर्वशरीरसंयोगात् सर्वगतात्मवादिनः सर्वशरीराणां प्रतिवाद्यात्मनात्मवत्त्वं सिद्धमेव साध्यते' इति ; सर्वशरीराणां एकचेतनं प्रति भोगायतनत्वस्यैव सिषाधैयिषितत्वात्, 'एकस्यैव' इति आत्मान्तराभावस्य परेषां अनिष्टस्य साध्यत्वाच्च ।

अपि च व्यवहारोऽपि ऐकात्म्यमन्तरेण अनुपपन्नः । तर्था हि । प्राभाकराणां तावैत् मनःसंयुक्तात्मप्रदेश एव संविदोऽभ्युपगतत्वात् न तर्था घटाद्यर्थसम्बन्धः । न हि संवेदनेन असम्बद्धस्य विषयस्य तत्प्रकाश्यत्वमवकल्पते, एकस्मिन्नेव संवेदने सर्वार्थावै-
भासप्रसङ्गात् । [स्यैदेतत् 'अस्त्येव संवेदनेन तद्विषयस्य घटादेः जन्यजनकलक्षणः सम्बन्धः' इति । तर्हि अदृष्टेन्द्रियमनसामपि घटैः संविज्जनकत्वात् तथैवावभास-
प्रसङ्गः ।] अथ 'कर्मतया जनकत्वम्' इति विशेषसम्बन्धात् घटादेरेवैवभासो न अन्यस्य इति मन्वीथाः, तर्हि^{१०} आत्मनोऽकर्मत्वात् अनैवभासप्रसङ्गः । अथ 'आ-
श्रयकर्मणोरेव अवभासकं संवेदनं न अन्यस्य' इति शङ्केथाः, तर्हि किमिदं कर्मत्वं नाम ? परसमवेतक्रियाफलाश्रयत्वम्, इति चेत्, तर्हि परस्पराश्रयत्वप्रसङ्गः, घटादे-
रेव आत्माश्रयसंवित्प्रकाश्यत्वे सिद्धे तस्यैव तन्निमित्तव्यवहाराश्रयत्वसिद्धिः, सिद्धे चै

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| १. E: साध्यं इति | १४. E omits the part bracketed. |
| २. D: भोगसाधनत्वस्यैव | १५. A omits this word. |
| ३. C: यितत्वात् | १६. D: घटादेश्च |
| ४. D: प्रत्येकस्यैवात्मनः परेषां | १७. A omits घट |
| ५. D omits अपि च | १८. E: विशेषे सम्बन्धात् |
| ६. A E drop तथा हि | १९. D omits एव |
| ७. D drops तावत् | २०. A: तस्यात्म for तर्थात्म |
| ८. D omits एव | २१. C D: अवभास्य |
| ९. A C D: तथा | २२. C: अथादेः |
| १०. E: अन्यसम्बन्धस्य | २३. C omits त्व ; |
| ११. E omits तत् | A: प्रसिद्धिः |
| १२. E: अस्मिन्नेव | २४. D: सति तन्निमित्त ; |
| १३. D: र्भास ; | C: तत्सिद्धौ च संविनिमित्त |
| E: सर्वाभावभावप्रसङ्गः | |

संविन्निमित्तव्यवहाराश्रयत्वे [तत्प्रकाश्यत्वसिद्धिः इति । अथ मनीषा समुन्मिषेत्
 'संविन्निमित्तव्यवहाराश्रयत्वमेव] तत्प्रकाश्यत्वम्' इति, तर्हि आत्मनोऽपि कर्मत्व-
 प्रसङ्गः । अथ 'परसमवेतसंवित्प्रयुक्तव्यवहाराश्रयत्वमेव तत्कर्मत्वम्' इत्युच्येत,
 तर्हि संवेदनस्य सर्वात्मनोऽर्थसम्बन्धाभावाविशेषे सति एकस्यैव तत्कर्मत्वं किं-
 निमित्तमिति पर्यनुयोगे कर्मतया तस्य जैनकत्वात् तत्कर्मत्वमिति ब्रुवाणस्य आत्मा-
 श्रयत्वमपरिहार्यं स्यात् । किं च 'संवित्प्रयुक्तव्यवहाराश्रयत्वमेव तद्वैयर्थ्यम्' इति
 वदतः शुक्तिशकलस्य रजतज्ञानवैयर्थ्यत्वं अन्यथाख्यातिश्च प्रसज्येत^१ । ततश्च एकं
 प्रत्यन्यचेतनौ सिद्धिः । तस्मात् अनुभवस्वभावस्य एकस्यैवात्मनो निखिलार्थसम्बन्धेन^२
 तदवभासकत्वानभ्युपगमे^३ सति सकलव्यवहारलोपो दुर्वारः प्रसज्येत ।

अयमेव न्यायो नैयायिकादीनामपि, तैरपि^{११} मनस्संयुक्तात्मप्रदेशे एव संवि-
 ज्ञान्माभ्युपगमात् । अयमत्र विशेषः 'तेषां संवेदनस्य अस्वयंप्रकाशरूपत्वात् न
 संविदाश्चैथियोः अवभाससिद्धिः' इति ।

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| १. E omits the part within brackets. | ११. C adds इति here. |
| २. E omits तत् | १२. D omits चेतन ;
C E add नापि घटादिसिद्धिः |
| ३. C: उच्यते | १३. A C omit स्वभाव |
| ४. D omits अपि | १४. E: सम्बन्धतदवभास |
| ५. A: सर्वात्मनः सम्बन्ध ;
D: सर्वात्मनात्मसम्बन्ध | १५. A: भासत्वा ;
C: अभ्युपगमे |
| ६. A: त्वमिति पर्यनुयोगे | १६. C D omit सति |
| ७. C: तस्य ... त्वमिति ;
D: कर्मतया तत्परिहारत आत्माश्रयत्वं
दुर्वारं स्यात् । | १७. A: दुर्निवारः ;
E: निर्वारः |
| ८. A E omit तत् | १८. A E: अत एव |
| ९. D: त्वात् | १९. E omits तैरपि |
| १०. D omits च | २०. C omits रूप |
| | २१. E: संविषदाश्रययोरपि |

ये तु प्रमाणफैलं प्राक्कथ्याख्यं विषयगतमेव इच्छन्ति तेषां विषयगतत्वात् संवेदनस्य, तेन आत्मनः सम्बन्धाभावात्, आत्मानं प्रति विषयो न प्रकाशेत । ‘अस्त्येव विषयात्मनोः कर्मकर्तृसम्बन्धः’ इति चेत्, भवतु नामै विषयात्मनोः सम्बन्धः ; तथापि तस्मिन्नप्रतिभासमाने तं प्रति कथं विषयोऽवभासेत ? न च विषय-
गतसंवेदनेन आत्मनो वेद्यत्वं संभवति वैपरीत्येन द्रष्टृदृश्यभावप्रसङ्गात् । नापि तदैव आत्मविषयं ज्ञानान्तरं भवति, निरवयवद्रव्यस्य युगपत् विरुद्धानेकपरिमाणानुपपत्तेः । कालान्तरे तु आत्मस्फुरणं व्यवहारानुपयोगि, तदा विषयस्फुरणाभावात् ।

ये^{१०} पुनः स्वयंप्रकाशमप्यात्मानं अणुपरिमैणं देहपरिमाणं वा कल्पयन्ति, तेषामप्यात्मनो बाह्यैरर्थसम्बन्धाभावात् तुल्य एव व्यवहाराभावप्रसङ्गः । तस्मात् सर्वैरपि^{११} वादिभिः चित्स्वरूप एवात्मा सर्वार्थसम्बन्धितया सर्वमर्थमवभासयन् अशेष-
व्यवहारहेतुः इत्यनिच्छद्भिरप्यैश्रयणीयम् ।

तत्र ये सांख्यादयः ‘चित्स्वर्भावा एवात्मानो बहवः’ इति मन्यन्ते, तेषामपि दुरूपपादं व्यवहारमुत्पश्यामः ; चित्स्वभावत्वे सति तुल्यस्वभावत्वात् प्रदी-

१. C: फले

२. A omits नाम

३. C: संभवः

४. C: विषय ... वेदनेन

५. E omits द्रष्टृ

६. C: विषयज्ञ ... संभवति ;

D: विषयः प्रकाशः परिकल्प्येत, एत-

स्याः सामग्र्याः फलद्वयजनकत्वान्मु-

पगमात् । कालान्तरे etc.,

७. C: परिणामा

८. C: स्वात्मस्फु....व्यवहारानुपयोगि

९. D: स्मरण

१०. D: ये त्वात्मानं अणुपरिमाणं मध्यम-
परिमाणं वा कल्पयन्ति

११. C: अणुप....देह etc.,

१२. C omits बाह्य

१३. A C E: एव for अपि

१४. C: चिद्रूप

१५. D: सम्बन्धी and C adds एव

१६. D: सर्वार्थ

१७. D omits अपि

१८. A E: स्वरूपा

पादीनौमिव परस्परं आत्मनां अविषयत्वात् एकं प्रत्यन्यैचेतनाः गगनकुसुमकल्पैः एवेति । तस्मात् एकः स्वयंप्रकाशः सर्वशरीरानुगतः अविद्यार्परिकल्पितानेकैकार्यकरण-संघातभेदात् तर्दुपाध्यवच्छिन्नः अनेकतया अवभासते । अत एव तज्जननमरणादिभिः तद्वानिव तद्विक्रियादिभिश्च विक्रियावानिव तत्परिच्छेदेनैव परिच्छिन्न इव इति सर्वव्यवहारोपपत्तिः । तदेवं आगमानुमानार्थापत्तिभिः ऐकार्त्म्यनिश्चयः ।

यत्पुनरुक्तम् ‘प्रत्यक्षेण आत्मभेदमीक्षीमहे’ इति, तत् नभोभक्षणतुल्यैस्तु-
त्पश्यामः, आत्मैर्नन्तरस्य बाह्येन्द्रियागोचरत्वाभ्युपगमात् । मनसश्च स्वात्मनोऽन्यत्र प्रवृत्त्यनङ्गीकरणौ तत्त्वदर्शनैर्द्वेषितया साक्षिप्रत्यक्षानाश्रयणात् । यः पुनः ‘त्वम्, अहम्’ इति भेदप्रतिभासः स देहाद्युपाधिगत इति नात्मानं कटाक्षेणापि वीक्षितुं क्षमते ।

यच्चेदमुक्तम् ‘प्रतिवादिशरीरं वादिशरीरगतौत्मनो भोगायतनं न भवति, वादिशरीरात् अन्यशरीरत्वात्, गतप्राणशरीरवत्’ इति, तत्र हेतुः औप्रयोजकः, दृष्टान्तशरीरस्य प्राणादिसम्बन्धाभावात् अभोगायतनत्वम्, नै अन्यशरीरत्वात्, इति ।

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| १. C omits आदि | १२. A D omit तुल्य |
| २. C: अपर ;
D: अन्ये | १३. C: आत्मा तस्य ;
D: आत्मनो |
| ३. E: कल्पनैवेति | १४. E: पुनरङ्गी |
| ४. C omits परि | १५. D: कारात् |
| ५. D: अनेकार्थकरण | १६. A E: विद्वेषितया |
| ६. D: तत्तदुपा | १७. D: पुनस्त्वयमहमसाविति |
| ७. A D E: विभाव्यते | १८. D: वादिशरीरं प्रतिवादिशरीरं |
| ८. A E omit दिभिश्च विक्रियावानिव | १९. C omits गत ;
E: शरीरादात्मनो |
| ९. D omits एव | २०. D: सन्दिग्धप्रयोजकः |
| १०. C: कार्त्म्ये | २१. D: जन्यशरीरत्वात् वा इति |
| ११. E: ईक्षाम इति | |

यदप्यनुमानान्तरमुद्भावितम् 'स्वसंख्यासंख्येयात्मभिः आत्मवन्ति शरीराणि, शरीरत्वात्, प्रतिवादिशरीरवत्' इति, तत्रापि 'शरीरत्वात्' इत्ययं हेतुः स्वसंख्यासंख्येयात्मभिः आत्मवत्त्वमिव शरीराणां प्रतिवाद्यात्मनैव आत्मवत्त्वमपि साधयति इति प्रकरणसमः ; ऐकात्म्यश्रुतिविरोधात् कालात्ययापदिष्टश्च । ननु—'शरीरत्वात्' इत्यस्य हेतोः ऐकात्म्यसाधनेऽपि समानं प्रकरणसमत्वम्—इति चेत्, न ; "एको देवः सर्वभूतेषु गूढः" (Śvet., VI, 11) इत्यादिश्रुतिविरोधे र्सीति अनुमानस्य ऐकात्म्यप्रतिक्षेपप्रवृत्त्यसंभवात् ।

यदपीदमवादि 'देवतिर्यङ्मनुष्यादिशरीरगतसुखदुःखादीनि'^{१०} भिन्नैश्रयाणि, विरुद्धानेकधर्मत्वात्' इति, तत्र किं अनेकाश्रयत्वमात्रं साध्यते ? किं वा अनेकात्मैश्रयत्वम् ? इति । आद्ये कैलप्ते^{११} सिद्धसाधनम्, अन्तःकरणानां अनेकत्वात्, तदाश्रयत्वाभ्युपगमाच्च सुखदुःखादीनाम् इति । उत्तरस्मिन् साध्यविकलो दृष्टान्तः, कचिदपि अनेकात्माश्रयधर्मासिद्धेः ।

यदप्येतदुत्प्रेक्षितम् 'ऐकात्म्ये र्सीति र्सीर्वत्रानुसन्धानप्रसङ्गात् तस्यै चामावात् भोगैर्व्यवस्था अनुपपद्यमाना आत्मभेदं कल्पयति' इति, तत्रापि विकल्पनीयम् 'किं आत्मस्वरूपस्य र्सीर्वत्र अनुसन्धानेन भवितव्यमित्युच्यते ? किं वा भोक्तृणाम् ?'

१. A E: अनुमानं
२. D omits इति
३. D: आत्मत्व
४. D: आत्मत्व
५. C omits अपि
६. D: विरोधे
७. D: दिष्टत्वाच्च
८. D: सत्यैकात्म्य
९. D E: प्रतिपक्षे
१०. D omits आदि

११. A E: विभिन्ना
१२. D: अनेकात्म्याश्रय
१३. A E: पक्षे
१४. D adds हि
१५. A E omit सति
१६. A E: सर्वात्
१७. D omits तस्य चामावात्
१८. D: भोग्य
१९. A: सर्वात्
२०. D: उच्यमाने

इति । तत्राद्ये कल्पे भवत्येव सर्वत्र साक्षितया आत्मस्वरूपस्य अनुसन्धानम्, सर्वार्थानु-
सन्धानैर्मर्थं साक्षिणमन्तरेण व्यवहारानुपपत्तेः । अथोत्तरः कल्पः, तदा आत्मस्वरूप-
स्यैकत्वेऽपि अन्तःकरणानां अनेकत्वेन तदवच्छिन्नरूपाणामपि अनेकत्वात् अननुसन्धा-
नोपपत्तिः, यथैवं आकाशात्मना आकाशस्यैकत्वेऽपि^{१०} घटशरावीदिरूपेण असङ्कर-
भोग्यव्यवहारविषयत्वम्, इति । तस्मात् भोग्यभोग्यैवस्था अन्तःकरणभेदेनैव उपपन्ना,
^{११} आत्मभेदेन ।

या चैषा आत्मबहुत्वश्रुतिरुपन्यस्ता “ सर्व एते आत्मानो व्युच्चरन्ति ”
(Maitri., VI, 32) इति, सापि भ्रान्तिसिद्धभेदोपमर्देन ऐकात्म्यप्रतिपादनायैव
भेदमनुवदति इति न भेदं साधयति । अत एव औपौधिकरूपाणां अनेकत्वात् तेषु
चैवं संसारप्रतिभासात् अनेकैर्नियोज्यसिद्धेः^{१२} अनेकफलोद्देशेन बहुसाधैर्नविधानोपपत्तिः
इति न श्रुतार्थापत्तिविरोधः । तस्मात् आत्मभेदे प्रमाणाभावात् अयुक्तत्वाच्चै सर्वेषु
शरीरेषु एक एवैवात्मा इति सिद्धम् ।

इति तत्त्वशुद्धौ ऐकात्म्यनिरूपणप्रकरणम् ।



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|-----------------------|-------------------------------------|
| १. A E: पक्षे | १२. A: विषयमिति |
| २. A E: सर्वसाक्षितया | १३. O D: भोग्यव्यवस्थानुपपत्तिः |
| ३. D omits आत्म | १४. D: नात्मभेदं कल्पयति |
| ४. D: सर्वाद्या | १५. A E: एव च औपाधिक |
| ५. C: सन्धानेन | १६. D omits च |
| ६. C D: समर्थसाक्षिणं | १७. A: संस्कार |
| ७. D: पत्तिः | १८. A: सिद्धनियोज्य for अनेकनियोज्य |
| ८. D: नापत्तिः ; | १९. C: प्रसिद्धेः |
| E: नानुपपत्तिः | २०. E: साधनोपपत्तिरिति |
| ९. C D E: यथा वा | २१. C: पपत्तेः । न, omitting इति |
| १०. C omits अपि | २२. D omits च |
| ११. D: कलशादि | २३. C: आत्मा सिद्धः |

॥ आत्मनः सुखस्वभावत्वनिरूपणं सप्तत्रिंशम् ॥

संसारकाननपरित्रमणश्रीमा यं विद्याध्वना सुखमहार्णवमात्मभूतम् ।

लब्ध्वा भवन्ति गतसंसृतिपाशबन्धैः तं देवकीतनयमेमि मुदा सदाहम् ॥

सम्प्रति विचार्यते 'किमात्मा सुखस्वभावः किं वा तद्गुणकैः?' इति ।

इह खलु केचित् अनाद्यहङ्काराध्यासवासितान्तःकरणाः यथाप्रतिभासमेव सुखमात्मनो गुण इति कल्पयन्ति ; प्रमाणं च तत्र व्यवहारमात्रानुसारेण प्रत्यक्षादि वर्णयन्ति । तथा हि । 'अहं सुखी' इति सम्बन्धावगमात् सुखात्मनोः भेदं प्रत्यक्षमुत्पश्यामः । न ह्येकस्मिन्नेव सम्बन्धावभासः संभवति । न चैवास्ति 'सुखमहं' इति कैदाचित् प्रतीतिः । नापि सुखात्मनोः अभेदे प्रमैरणमस्ति, येन 'अहं सुखी' इति प्रतिभासस्य भ्रान्तित्वमाशङ्क्येत । अपि च सुखं आत्मस्वरूपं चेत्^{१४} सर्वदैवानुभूयेत । न चोपलभ्यते । ततश्च तस्यै तस्मादन्यत्वमवगच्छामः । तर्दयं प्रयोगः 'विवादाध्यासितं सुखं आत्मस्वरूपं न भवति, तस्मिन्नुपलभ्यमाने सत्यनुपलभ्यमानत्वात्, यो यस्मिन्नुपलभ्यमाने सति नोपलभ्यते स तस्मादन्यो दृष्टः यथा उपलभ्यमानात् गन्धात्

१. A C: श्रमोऽयं ;

D: श्रमाय ; .

E: श्रमायां

२. A E: बद्धा

३. D: बन्धात्

४. C omits सम्प्रति विचार्यते

५. C D: तद्गुणः

६. D: व्यवस्था

७. A: च for हि ;

E: तथा चाह and omits अहं

८. C omits प्रत्यक्षं

९. D: अवगमः

१०. D omits च

११. D: तदाचित्

१२. D: प्रमाणान्तर

१३. D: आशङ्केत

१४. D: च for चेत्

१५. A E: सदैव ;

D: तथैव

१६. D: न च प्रकाशयते

१७. A omits तस्य ;

E: ततश्च for तस्य

१८. D: तथा चायं

अनुपलभ्यमानो रसः, तथा चेदं प्रकृतम्, तस्मात् तथा ' इति । साध्यं चै सुखं प्रतीयते ; आत्मा पुनः अनादिसिद्धः ; तत्र कथं तयोः एकत्वमवकल्पते ? अपि च सुखस्य आत्मस्वरूपत्वे तदर्थः पुरुषप्रयत्नोऽनर्थकः स्यात्, आत्मस्वरूपस्य सर्वदै सिद्धत्वात् । सुखार्थमेव चै सर्वो जन्तुरनवरतं प्रेदीप्तशिरा इव वैभ्रम्यमाणो दृश्यते । अपि च सुखस्यात्मस्वरूपत्वे तत्साधनविधायि शास्त्रं अनर्थकं स्यात् ; ततश्च तस्य प्रामाण्यं बाध्येत । तस्मात् आत्मनोऽन्यदेव सुखं युक्तम् । तच्चै गुणत्वे सति सामान्यवर्तया एकेन्द्रियप्राप्तत्वात् आत्मन्येवोपलभ्यमानत्वात् आत्मनो विशेष-गुणः इति तार्किकाः मीमांसकाश्च मेन्यन्ते ।

तान् प्रति ब्रूमः । “आत्मैवानन्दः”, “आनन्द आत्मा” (Taitt., II, v, 1) “यो वै भूमा तत्सुखम्” (Chānd., VII, xxiii, 1) इत्यादि-श्रुतिसमर्पितं आत्मनः सुखस्वभावत्वं न अविद्याध्यासपरिकल्पितभेदप्रतिभासमात्रेण अपनेतुं शक्यते । न च वाच्यम् “आनन्द आत्मा” ईति सामानाधिकरण्यां “नीलोत्पलम्” इत्यादिवत् गुणगुणित्वनिबन्धनम् इति ; सुखात्मनोः गुणगुणित्वे प्रमाणाभावात् । न च इदमेव वाक्यं प्रमाणम्, लोके अनेकैर्धा सामानाधिकरण्य-

१. D omits च
२. A D omit आत्म
३. A corrects this into नित्य
४. A D E omit च
५. C: पर्याप्तिशिरा
६. D: श्रममाणो
७. D omits अपि च
८. A C: आत्मत्वे
९. D: सुखमुक्तं ;
E omits युक्तम्
१०. D: तस्य for तच्च

११. D: वत् तथैकेन्द्रिय
१२. A E add च
१३. C: आत्मविशेष
१४. E: प्रतिपन्नाः for मन्यन्ते
१५. D: सुखलभावोऽपि लभ्यमानत्वात् त्वं
नामाविद्यापरिनिप्यमेद ;
१६. A E: इत्यादि
१७. A E: करणयात्
१८. A E: नीलोत्पलादिवत् ;
D: नीलमुत्पलम्
१९. A: अनेकसामानाधि

दर्शनात् । स्वैतस्तु वस्त्वेकत्वनिबन्धनमेव युक्तं सामानाधिकरण्यम्, तत्रैव तस्य मुख्यत्वात् । भिन्नप्रवृत्तिनिमित्तशब्दानां एकस्मिन् अर्थे वृत्तिर्हि^१ सामानाधिकरण्यम् । गुणगुण्यादिषु सम्बन्धविशेषावगमपूर्वकत्वाच्च^२ तद्विषयत्वनिश्चयस्य । तर्तश्च सुखात्मनोः सम्बन्धविशेषानवगमात् “आनन्द आत्मा” (Taitt., II, v, 1) इत्यादि-सामानाधिकरण्यं एकत्वनिबन्धनमेव इति निश्चिनुर्मः । ‘अहं सुखी’ इति^३ प्रतिभासस्य^४ परिच्छेदावभासत्वात्^५ घटाकाशादिप्रतिभासवत् अध्यासरूपता सुप्रसिद्धा । ननु सुखात्मनोः भेदे प्रमाणमुक्तम् ‘तस्मिन्नुपलभ्यमानेऽपि अनुपलभ्यमानत्वात्’ इति । तदसत्, हेतोः अनैकान्तिकत्वात्, प्रतिबिम्बादिर्भू^६ मुखादिगतरूपे अवभासमानेऽपि तदभिन्नस्यावैदातताधर्मस्य अनवभासमानत्वात् । न च तस्य स्वरूपात् अन्यत्वं संभवति, रूपहीनत्वे सति चाक्षुषद्रव्यत्वानुपपत्तेः । नापि गुणान्तरम्, चक्षुरेकेन्द्रियग्राह्यत्वात् । नापि रूपत्वसामान्यम्, मसृणरूपेऽनैव^७ वृत्तेः । नापि रूपान्तरम्, अवान्तरजातीयस्य गुणद्वयस्य युगपदेकस्मिन् द्रव्ये समवायानुपपत्तेः^८ नापि रूपस्यैव धर्मविशेषः, तस्य द्रव्यादिषु अनैतन्मात्रे सति गगनकुसुमवत् प्रति-

- | | |
|---|---------------------------|
| १. D: अत्र भुवस्त्वेकत्र | १३. A E: कत्वात् |
| २. D omits this word. | १४. C: अस्ति for उक्तम् |
| ३. D: मुख्यत्वमिन्न | १५. D omits तदसत् |
| ४. D: निमित्तानेकस्मिन् | १६. C E add मुखादिषु |
| ५. A E drop हि | १७. D: तद्विन्न |
| ६. C D omit च | १८. A C E add अपि |
| ७. A E: तद्विषयस्य ; | १९. A: ततः स्वरूपान्यत्वं |
| D omits त्व | २०. C: स्वरूपमिन्नत्वे |
| ८. D drops ततश्च | २१. D: चक्षुरिन्द्रिय |
| ९. E: करणे तत्रैव तस्य मुख्यत्वमेकत्वनि ... | २२. D omits त्व |
| सनमेवेति | २३. C E: अनुपपत्तेः |
| १०. C: निश्चितम् | २४. D: वायासंभवात् |
| ११. A E: इत्यादि | २५. D: न तदभावे |
| १२. C D add अनिश्चितम् | |

भासानुपपत्तेः, अन्तर्भावे चै उक्तेन न्यायेन रूपादन्यत्वासंभवात् । तस्मात् अवदात-
ताधर्मस्य रूपात्^१ अभेदेऽपि उपाधिर्वशादेव रूपोपलंभेऽपि अनुपलंभवैत् सुखस्य
आत्मस्वरूपत्वेऽपि अन्तःकरणाद्युपाधिसामर्थ्यात् आत्मोपलंभो न विरुध्यते । अत
एव आत्मनोऽनादिसिद्धत्वेऽपि [सुखरूपस्य अनवर्भासनात् साध्यतावभासोऽपि^२
अप्यव्यत्यते । ततश्च सुखार्थोऽपि पुरुषप्रयत्नः तदभिव्यञ्जकत्वेन अर्थवानेव, तस्य
नित्यैसिद्धत्वेऽपि] उपाधिमले^३ अनभिव्यक्तत्वात् । पुरुषप्रयत्नेन उपाधिनैर्मह्यापादने
सति तदभिव्यक्तौ तदुत्पत्तिविभ्रं^४ लोकास्य । ततश्च यदुक्तम् ‘सुखस्य नित्यत्वे
तत्साधनविधायिशस्त्रस्य आनर्थक्यात् अप्रामाण्यम्’ इति, तदपि सुखस्य आत्मस्व-
भावतया नित्यत्वेऽपि तदभिव्यक्तिसाधनविधानेन शास्त्रस्य प्रामाण्योपपत्तेः न दोषमा-
वहति ।

अपि च अनुमानेनापि सुखस्वभावत्वं आत्मनो जानीमः । तथा हि । ‘विवा-
दास्पदीभूत आत्मा सुखस्वभावो भवितुर्महति, निरुपाधिकप्रेमास्पदत्वात्, उभयवादि-
संप्रतिपन्नसुखवैत्’ इति । न चात्मनः प्रेमास्पदत्वमसिद्धम्, [‘मै न भूवं भूयासम्’
इति आत्मविषयाशिषो दृश्यमानत्वात् । न ह्यप्रियं उपेक्षणीयं वा आशास्यमानं

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| १. O omits च | ११. E: तस्यानन्यत्वे सिद्धेऽपि |
| २. D: रूपाधन्य | १२. A: मले तामिरनमि ;
C: अभिव्यक्त |
| ३. A: रूपाधभेदे | १३. A: प्रयत्नात् |
| ४. A: उपाधिसेदवशादेव ;
D: उपाधिदवगाहदेव ;
E: उपाधिबलवशादेव | १४. D drops वि |
| ५. E: अनुपलंभात् | १५. A E: युक्तम् for यदुक्तम् |
| ६. C: स्वभावत्वे | १६. O omits भवितुर्महति |
| ७. A drops the part bracketed. | १७. C: सुखस्वभाववत् |
| ८. D: भासमानत्वात् | १८. A E omit the portion within
brackets. |
| ९. D omits अपि | १९. D: उपेक्ष्य |
| १०. E: अतश्च | |

दृश्यते । अपि च 'आत्मा प्रेमास्पदं भवितुमर्हति, स्वार्थमुपादीयमानसाधनत्वात्, संप्रतिपन्नसुखवत्' इति । श्रुतिश्च आत्मनः प्रेमास्पदत्वमाह "तदेतत् प्रेयः पुत्रात् प्रेयोऽन्यस्मात् सर्वात् यदयमात्मा" (Brh., I, iv, 8) इति । ननु निरुपाधिकप्रेमास्पदत्वमसिद्धम्], आत्मनोऽपि सुखार्थत्वात् । नैतत्सारम्, सुखमेव हि^१ पुरुषार्थः, नात्मा सुखार्थः । अन्यथा सुखस्य अपुरुषार्थत्वे तदर्थं पुरुषप्रयत्नो न भवेत् । तस्मात् सुखतत्साधनान्येव पुरुषार्थानि, नात्मा पुनरन्यार्थः । तदेवम् 'निरुपाधिकप्रेमास्पदत्वात्' इति नायमसिद्धो हेतुः । दुःखनिवृत्तेरपि पुरुषार्थत्वात् न अनैकान्तिकता । 'भावत्वे सति' इति वा विशेष्यते । न च वाच्यम् 'सुखस्य अन्यार्थत्वे सति निरुपाधिकप्रेमास्पदत्वाभावात् साधनविकलो दृष्टान्तः' इति; तस्यापि परमार्थतः अन्यार्थत्वाभावात्, अध्यासनिबन्धनत्वात् अन्यार्थत्वैर्प्रतिभासस्य । तथा हि, स्वरूपभूतस्यैव सुखस्य यन्निमित्तः पृथक्त्वावभासः तन्निमित्त एव तस्य अन्यार्थत्वावभासोऽपि ईति । न चैतावता दृष्टान्ताभावोऽपि शङ्कनीयः; उपाधिवशादेव सुखात्मनोः प्रातिभासिकभेदस्य विद्यमानत्वात्, प्रैतिवादिसंप्रतिपन्नत्वाच्च भेदस्य । तस्मात् अनैकान्तिकता अपि आत्मनः सुखस्वभावत्वैर्न सिद्धिः ।

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| १. C omits भवितुमर्हति | ११. D: त्वमिति |
| २. D omits इति | १२. D: सुखार्थत्वात् |
| ३. C: श्रुतिश्चोक्तम् | १३. C: विशिष्यते |
| ४. D drops हि | १४. C omits सति |
| ५. A E omit नात्मा सुखार्थः | १५. D: धिके प्रेमाश्रयत्वा |
| ६. C: सुखस्य तत्साधनस्य च अपुरुषार्थ-
त्वात् | १६. D omits त्व |
| ७. A E both have a diff. text
here: र्थत्वे ततः विम्बप्रतिविम्बयोः
etc. This portion belongs
to the following chapter. | १७. D omits त्व ;
A: पृथक्त्वाभासः |
| ८. A omits तदर्थः ;
D: तदर्थः | १८. D: तस्यां नार्थावभासो |
| ९. A D: पुरुषार्थः | १९. E omits इति |
| १०. O D E: नात्मा पुरुषार्थः | २०. E: न च तावता |
| | २१. A C: परवादि |
| | २२. C omits च |
| | २३. D: अनुपपन्नमानेनापि |
| | २४. D drops त्व |

अपि च 'सुखमहमस्वाप्सम्' इति सुप्तोत्थितस्य स्वापसुखौनुभवपरामर्श-
 दैर्शनात् स्वैपे स्वरूपभूतमेव सुखं अनुभूतमिति गम्यते । न चायं दुःखाभावविषयः
 सुखपरामर्शः, स्वापसमये धर्मिग्रहणार्थभावे सति अभावानुभवासंभवात् । परिशेषात्
 विषयसुखानुभवसंभवे सति स्वापसमये स्वरूपभूतस्यैव स्वयंप्रकाशत्वेन अनुभवः
 सम्प्रक्षयणीयः । ततश्च स्वैपे प्रत्यक्षमेवात्मनः सुखस्वरूपत्वम् । किं च "स एको
 मानुष आनन्दः" (Taitt., II, viii, 9) इत्युपक्रम्य "स एको ब्रह्मण
 आनन्दः, श्रोत्रियस्य चाकामहतस्य" (Taitt., II, viii, 39, 40) इत्यन्तेन
 विदुषः सुखसाधनाभावेऽपि श्रुद्धितारतम्यनिमित्तसुखतारतम्यस्यैव प्रतिपादनात् स्वरूप-
 भूतस्यैव सुखस्य प्रतिबन्धनिवृत्तिमात्रमेव साधनैः क्रियते, न उत्पादनीमित्यैव वक्ष्यामः ।
 तस्मात् प्रत्यक्षानुमानागमार्थापत्तिभिः 'आत्मौ सुखस्वभावः' इति सिद्धम् ।

इति तत्त्वशुद्धौ आत्मनः सुखस्वभावत्वनिरूपणप्रकरणम्



१. E: सुप्तोत्थितस्य
२. O omits अनुभव
३. E: परामर्शनात्
४. A C: स्वापस्वरूपमेव ;
E omits स्वापे
५. E: स्वरूपमेव
६. O: सुखावमर्शः
७. D: समयधर्मि
८. O: ग्रहणाप्रमवि सति
९. E: अनुभवात्

१०. A D: भवत्वासंभवे
११. A E: स्वरूपसुखस्यैव
१२. O E: स्वापप्रत्यक्ष
१३. O E: शुद्ध
१४. A: तम्यप्रतिपादनात्
१५. A C: बन्धतिरोधानमेव
१६. D: नोत्पाद्यत्वं
१७. A omits इति
१८. A E omit आत्मा
१९. D: सुखरूपः

॥ जीवब्रह्मैकत्वनिरूपणं अष्टत्रिंशत् ॥

दृष्ट्वा लोकं परमकृपया दुःखितं सादरं यत्

प्रैत्यत्त्वेन श्रुतिविनतया दर्शितं ब्रह्म शुद्धम् ।

कण्ठे कार्तस्वरमिव परं भूषणं लौकिकैस्तं

विष्णुं वन्दे परमपुरुषं हृत्सरोजे सदैव ॥

संप्रति विचार्यते ‘किं ब्रह्मणोऽन्यो जीवः, किं वा ब्रह्मैव?’ इति । इह खलु केचिदौचक्षते—विवादाध्यासितौ जीवपरमेश्वरौ परस्परं भिन्नौ भवितुमर्हतः, विरुद्धस्वभावत्वात्, तमःप्रकाशवत् । तथा हि । जीवो नाम कार्यकरणसंघाताभिमानि धर्माधर्मवान् परिच्छिन्नज्ञानशक्तिः अत्यन्तपराधीनः, ईश्वरः पुनः अकार्यकरणो धर्मादिरहितो निरतिशयज्ञानशक्तिसंपन्नः अपरैतन्त्रः । तैस्तंश्च विरुद्धस्वभावयोः कथमपि न अभेदो भवितुं युक्तः । न च बिम्बप्रतिबिम्बयोः घटाकाशमहाकाशयोरिव उपाधितो विरुद्धस्वभावतया भेदावभासेऽपि “तत्त्वमसि” (Chānd., VI, viii, 7)

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| १. E: दृष्टो | १२. All except C give परस्परभिन्नौ |
| २. D: दुःखितं यत्प्रयुक्ते किं जीवेन श्रुति
etc. | १३. C omits भवितुमर्हतः |
| ३. C: प्रत्युत्त्वेन. | १४. A E: प्रकाशप्रकाशवत् |
| ४. C: शुद्धम् ;
D: ब्रह्मतन्त्रम् | १५. C: कारण ;
D: कार्यकारणताभिमानि |
| ५. D: गाढेकार्तस्वरमिव वरं | १६. D omits अत्यन्त |
| ६. E: लौकिकं तं | १७. C: कारणो ;
D: कारणधर्मादिरहितौ |
| ७. A E: सदैवम् | १८. A E: अपराधीनः |
| ८. C omits संप्रति विचार्यते | १९. D: ततस्त्वविरुद्ध |
| ९. C: किल for खलु | २०. A E omit the portion within
brackets here and insert
it in the earlier chapter. |
| १०. C: भेदविद आचक्षते | |
| ११. C omits विवादाध्यासितौ | |

इत्येकत्वशास्त्रात् जीवपरयोः परमार्थतः एकत्वमेव ईति युक्तम्, ब्रह्मणि प्रैति-
बिम्बावच्छेदयोः असंभवात् । तथा हि । मूर्तद्रव्यस्य मूर्तान्तरे स्वच्छद्रव्ये प्रतिबिम्ब-
भावो दृष्टः । ब्रह्मणः पुनः अमूर्तत्वात् सर्वगतत्वात् अद्वितीयत्वाच्च न दर्पणादिस्था-
नीयं किञ्चित् द्रव्यमस्ति । न च अविद्यायां अस्य प्रतिबिम्बमस्ति, अवस्तुत्वात् अवि-
कल्पः । ब्रह्मणश्च नैतरां प्रतिबिम्बसंभवः, सर्वगतत्वात् । न च 'आकाशस्य इव
जलादौ, ब्रह्मणः सर्वगतस्यापि प्रतिबिम्बं युज्यते' इति वाच्यम्, तस्याप्यसिद्ध-
त्वात् । सांभ्रनक्षत्राकाशस्य जले प्रतिबिम्बं^{११} दृश्यते; इति चेत्, न, जलादौ अन्तरा-
काशेन सह अभ्रनक्षत्रादीनामेव प्रतिबिम्बावभासनात् । अथ कथञ्चित् जानुमात्रजले
दूरविशालाकाशदर्शनात् आकाशस्य प्रतिबिम्बसंभवः, तथापि न तत् ब्रह्मणो युज्यते,
जलादिवत् स्वच्छपरिच्छिन्नद्रव्यान्तराभावात् । न च केनचित् ब्रह्मणोऽवच्छेदः
[संभवति, अद्वितीयत्वात् । नाप्यज्ञानेन अवच्छेदः] तस्यैव ज्ञानाभावमात्रत्वात् ।
अन्तःकरणेन अवच्छेदो दुःसंपादः, आर्कशेनेव घटस्य ब्रह्मणो तस्य सम्बन्धाभावात्,
ब्रह्मणोऽसङ्गत्वात्, संसारोपाधित्वाच्च अन्तःकरणस्य । ततश्च ब्रह्मणो द्रव्यान्तरमेव
जीवः । एवं च "अयमात्मा ब्रह्म" (Brh., II, v, 19) "तत्त्वमसि"

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| १. D: जीवस्य परमेश्वरयोः | ११. D: बिम्बता |
| २. A omits इति | १२. A: जलान्तराकाशेन ; |
| ३. C E add बिम्ब ; | D: जलान्तराकाशेन |
| D: ब्रह्मणि चरति बिम्बावच्छेदयोः | १३. A: ज्ञानमात्र ; |
| ४. A D: ब्रह्म पुनरमूर्त | D: जानुजले |
| ५. D: बिम्बत्वमस्ति | १४. C: ब्रह्मणि |
| ६. D: नितरां | १५. D: वस्तुन्तराभावात् |
| ७. A: भावः ; | १६. D omits the part bracketed. |
| D: असंभवः | १७. D: अज्ञानस्य |
| ८. C: बिम्बनं ; | १८. D: आकाशस्येव पटेन |
| D: बिम्बता | १९. D: ब्रह्मणस्तेन |
| ९. D adds च | २०. C: संसार्यु |
| १०. D: सांभ्रनक्षत्राकाशस्य | २१. D omits च |

(Chānd., VI, viii, 7) इत्यैदिश्रुतयो जीवैब्रह्मणोः भिन्नयोरेवै एकत्वोपासनार्था भविष्यन्ति । तथा एकत्वप्रतिपादकाः श्रुतयो भेदापवादाश्च जीवब्रह्मणोः एकत्वोपासनविधिशेषभूतार्थवादत्वेन सम्बध्यन्ते । विधीयमानादेव ब्रह्मोपासनात्^१ संसारोपरमलक्षणो मोक्षोऽपि सिध्यति इति सर्वमुपपन्नम् । ततश्च जीवब्रह्मणोः भेद एव युक्तः— इति ।

अन्ये तु भेदप्रतीतिबलैत् भेदाभेदविषयश्रुतिबलाच्च जीवब्रह्मणोः कार्यकारणयोरिव भेदाभेदौ कल्पयन्ति । अपरे तु तत एव हेतोः स्वैतो जीवैर्य ब्रह्मत्वेऽपि उपाधितो भवान्तरमस्ति, ततः संसारावस्थायां ब्रह्मणो भिन्नाभिन्नो जीवः, मोक्षावस्थायां अद्वितीयं ब्रह्मैव, इति कल्पयन्ति ।

तत्रै प्रतिविधीयते । न तावत् ब्रह्मणोऽन्यत्वं जीवस्य प्रमाणेनावगन्तुं शक्यते, प्रमाणागोचरत्वात् तयोः । तथा हि । तयोः चिद्रूपत्वे स्वरूपभेदानवगमात् प्रमाणागोचरत्वाच्च न तद्भेदः प्रमाणगर्भ्यः । द्वयोरप्यचिद्रूपत्वे सति आकाशादिवत् अनात्मत्वात् अनीश्वरत्वप्रसङ्गात्^{११} अत्यन्तशुद्ध आत्मा निर्भेदोऽभ्युपेयः । एकस्यैव स्वयंप्रकाशत्वेऽपि इतरस्य तस्मात् भेदो ग्रहीतुमशक्यः । न ह्येकस्य गोचरस्यापि अगोच-

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| १. C: इत्यादयो ; | १२. D omits तु |
| D omits आदि | १३. D: बलादेवाभेदश्रुतिबलाभाच्च |
| २. A D omit जीवब्रह्मणोः | १४. A O E: परयोः |
| ३. D omits एव | १५. D: ततो जीवब्रह्मणोरैक्ये ब्रह्मण्युपाधितो |
| ४. A: विधानार्था | १६. C: जीवत्वेऽपि उपाधितो |
| ५. D: भवन्ति | १७. A: अत्र |
| ६. C: भेदोप | १८. D: गम्यम् |
| ७. D: शेषार्थतार्थवाद | १९. D adds च and reads: ततश्च |
| ८. O D: सम्बध्यते | शुद्धज्ञानात्मनि भेदोऽभ्युपेयः । |
| ९. C: मानब्रह्मोपासनात् * | २०. A: शक्यः ; |
| १०. C: संभवति | D omits अशक्यः |
| ११. C: भिन्नः | |

रात् भेदग्रहणं संभवति, अक्षणा रूपस्य शब्दात्^१ भेदग्रहणादर्शनात् । तस्मात् न अनयोः भेदः प्रमाणग्राह्यः । न च पुरुषान्तरसंवेदनवत्^२ स्वयंप्रकाशयोरपि अनुमानादिव्यवृत्तं संभवति, सोपाधिकसंवेदनस्यैव तत्रानुमानादिगम्यत्वात् । निरुपाधिक-चैतन्ययोस्तु जीवपरमात्मनोः न केनापि प्रमाणेन [ग्रहणं भवति । अथ जीवः सोपाधिकोऽभ्युपगम्येत, तर्हि तस्य जीवभावोऽपरमार्थः, परमार्थस्तु निरुपाधिकं ब्रह्मैव इत्यापद्येत । तस्मात् जीवब्रह्मणोः भेदावभासो बिम्ब]-प्रतिबिम्बयोरिव मायाविजृम्भितैः।

तत्रैतद् यदुक्तम् ‘ब्रह्मणोऽमूर्तत्वात् वस्त्वन्तराभावाच्च प्रतिबिम्बितं न संभवति’ इति, तदेतदसांप्रतम्, अमूर्तस्याप्याकाशस्य जले प्रतिबिम्बितैवस्य दर्शितत्वात् । न च वस्त्वन्तराभावः ; परमार्थवस्त्वन्तराभावेऽपि अविद्यातत्कार्याणां अभावविलक्षणत्वेन अभ्युपगमात् । न च अस्वच्छत्वादविद्यायाः तत्र प्रतिबिम्बाभावः शङ्कीनीयः, अस्वच्छत्वस्य असिद्धत्वात् । तथा हि । किं अचेतनत्वं अस्वच्छत्वम् ? किं वा चैतन्यावभासायोग्यैवम् ? [यैद्यचेतनत्वम्, तर्हि दर्पणादावपि तत्प्रसङ्गः । चैतन्यावभासायोग्यैवम्] चेत्, तदैसिद्धम् । तस्मात् अविद्याप्रतिबिम्बितं ब्रह्म अनेनवच्छिन्नत्वात्^{३५}

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| १. D: शब्दादेः | १४. E: भावः for अभावः |
| २. A omits च | १५. D: परमार्थतो |
| ३. D omits वत् | १६. C: वस्तुत्वामावेऽपि |
| ४. D drops आदि | १७. E: अस्वच्छस्य सिद्धत्वात् |
| ५. A: परात्मनोः | १८. E omits this word. |
| ६. D omits the part bracketed. | १९. D: आभास |
| ७. C omits सो | २०. A D E: योग्यत्वं |
| ८. A D: परमार्थतस्तु | २१. D omits the part bracketed. |
| ९. A: धिको | २२. A D E: योग्यत्वं |
| १०. D: तम् | २३. C: तदपि ; |
| ११. D omits तत्र | D omits तत् |
| १२. A: प्रतिबिम्बं न ; | २४. A D: अनवि |
| D: प्रतिबिम्बभावो | २५. C: चिन्नमीश्वर |
| १३. C: बिम्बस्य ; | |
| D E: बिम्बत्वस्य | |

ईश्वर इति गम्यते । अन्तःकरणप्रतिबिम्बितं ब्रह्मचैतन्यं जीवशब्दवाच्यं भवति । तयोश्च जीवपरमेश्वरयोः तत्त्वंपदवाच्ययोः अवैच्छिन्नानवच्छिन्नरूपेण विरुद्धस्वभावयोरपि एकत्वोपदेशेन तदुभयानुगतप्रत्यगद्वितीयचैतन्यमात्रं लक्ष्यते । ततश्च संसार-मूलाविद्यानिवृत्तिः इति सर्वमुपपद्यते । अथ वा घटाकाशमर्हाकाशयोरिव जीवब्रह्मणोः भेदाभेदप्रतीतिः अवकल्पते ।

यत्पुनरुक्तम् ‘ ब्रह्मणो वस्त्वन्तराभावात्, अज्ञानस्य च ज्ञानाभावमात्रत्वात्, अन्तःकरणस्य च संसारहेतुतया ब्रह्मसम्बन्धाभावात् अवच्छेदानुपपत्तिः ’ इति, तदसत् ; संसारकारणभूतस्य मायाशब्दवाच्यस्य अज्ञानस्य अभावविलक्षणत्वात् । न हि भावरूपस्य दृश्यप्रपञ्चस्य प्रकृतिः अभावमैत्रं भवितुमर्हति, सृदादिष्वदर्शनात् । “ मायां तु प्रकृतिं विद्यात् ” (Śvet., IV, 10) इति हि^{१४} श्रुतिः । ततश्च मायायाः अभावविलक्षणत्वात् तदवच्छेद उपपद्यते ब्रह्मणः । अन्तःकरणानामपि मायाकार्यत्वात् तदद्वारेण ब्रह्मसम्बन्धात् ब्रह्मचैतन्यस्य अवच्छेदकत्वमवकल्पते । तैर्तश्च तैर् मायावच्छेदे परमेश्वरत्वव्यवहारः, अन्तःकरणावच्छेदे जीवत्वव्यवहारः इति । तयोश्चै वास्तवमेकत्वं शास्त्रप्रतिपाद्यमिति सर्वमविरुद्धम् । तदेवं तत्त्वमस्यादि-शास्त्रस्य ऐकात्म्यवस्तुमात्रपरत्वात् न विधिगन्धेनापि सम्बन्धः । ततश्च एकत्वप्रति-

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| १. A: गीयते | ११. C: शब्दादि |
| २. D: अविच्छिन्नावच्छिन्न | १२. C omits this word. |
| ३. A: स्वरूप for रूपेण | १३. A D: अवमासमात्रं |
| ४. D: लभ्यते | १४. C D omit हि |
| ५. D omits सर्वमुपपद्यते | १५. A D: स्यैवाव ; |
| ६. D: मठाकाश | D: अवच्छेदो यावत्कल्पते |
| ७. D: भेदप्रतीतिः | १६. E omits क |
| ८. D omits च | १७. A: उपपद्यते |
| ९. A D omit च | १८. A E omit this. |
| १०. D: अवच्छेदोऽनुपपन्नः ; | १९. A D E: तत्रापि |
| E omits अवच्छेद | २०. A: ततश्च |

पादकाः श्रुतयो भेदापवादकाश्च अद्वितीयवस्तुपर्यवसायिन्ये इति न तेषां विधिशेषार्थ-
वादत्वैसंभवः ।

यत्पुनरुक्तम् ‘भेदप्रतीतिबलात् भेदाभेदश्रुतिबलाच्च जीवपरमेश्वरयोः भेदा-
भेदौ अभ्युपेयौ’ इति, तदसत्; भेदप्रतीतेः भेदानुवादिश्रुतीनां च अविद्याविषय-
त्वात्, “अथ योऽन्यां देवतामुपास्ते अन्योऽसौ अन्योऽहमस्मि इति न स वेद”
(Brh., I, iv, 10) इति श्रुतेः [ऐक्यात्म्यस्यैव सत्यत्वात्, “एतदात्म्यमिदं सर्वं
तत्सत्यं स आत्मा” (Chānd., VI, viii, 7) इति श्रुतेश्च ।]

यच्चैतत् कैश्चिदुत्प्रेक्षितम् ‘ओपाधिकं जीवत्वम्, तथापि तस्य परमार्थतो^{११}
भौवान्तरत्वम्’ इति, तदपि प्रमाणशून्यमेव संज्ञैल्पितम्; उपाधेः ब्रह्मणो भेदेन अभेदेनै^{१२}
वा अनिरूपणात्, उपाधिस्वरूपनिरूपणेऽपि औपाधिकरूपस्य स्फटिकलौहित्यवत् मिथ्या-
त्वात् । तस्मात् न पूर्वोक्तात् पक्षार्थं कश्चिद्विशेषः । तस्मात् जीवब्रह्मणोः ऐक्यमेव,
न भेदगन्धोऽप्यस्ति इति निरवद्यम् ।

इति तत्त्वशुद्धौ जीवब्रह्मैकत्वनिरूपणप्रकरणम् ।



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| १. C: भेदापवादिकाश्च ; | १०. E: तस्यापरमार्थतो भावाभाक्त्वमिति |
| D: भेदापवादाश्च ; | ११. C adds न |
| E: भेदोपपादश्च | १२. A: भावाभाक्त्वमिति |
| २. A: सायिनः ; | १३. A omits सं ; |
| D: सायिकाः ; | D: संकल्पितम् |
| E: सायार्थिनः | १४. A: भेदेन चाभेदेन चानिरूपणात् ; |
| ३. D omits त्व | C: भेदाभेदेन ; |
| ४. A: भेदश्रुति | D: भेदाभेदनिरूपणात् ; |
| ५. A C: जीवपरयोः | E: भेदेन वादनिरूपणात् |
| ६. C: अभ्युपेयाता इति | १५. D: स्वरूपेऽप्यौपाधिक |
| ७. A D: इत्यादि | १६. C omits पक्षात् ; |
| ८. D omits the part bracketed. | D: पूर्वोक्तपक्षात् |
| ९. A drops च | १७. D: अभेद for एकत्व |

॥ ब्रह्माज्ञाननिरूपणं एकोनचत्वारिंशम् ॥

यः सर्ववस्तुजनिपालनसंहृतीनामेकः क्रमेण गुणसङ्गितयैव हेतुः ।

मायाविचित्रपटसंवृतबोधमूर्तिः तं प्रत्यगद्वयमहं प्रणमामि विष्णुम् ॥

ईदमिदानीं जिज्ञास्यते ‘किमज्ञानं जीवाश्रयं किं वा ब्रह्माश्रयम्?’ इति ।

ईह केचित् स्वैयूष्याः प्रतिपादयन्ति—‘अहमज्ञः’ इति अज्ञानस्य जीवाश्रयत्वं प्रत्यक्षम् । न हि ‘ब्रह्म अज्ञम्’ इति प्रतीतिरस्ति । न च प्रतीयमानं^१ तत्कल्पयितुं शक्यम् । अज्ञानस्यापि अज्ञानसद्भावाभ्युपगमे प्रमाणगम्यत्वं ब्रह्मवत् सैत्यत्वं च दुर्वारमापद्येत । अपि च ब्रह्माश्रयाज्ञानाभ्युपगमे प्रमाणान्तरविरोधो दुष्परिहर्तः । तथा हि । “यः सर्वज्ञः सर्ववित्^२” इत्यादिश्रुतेः ब्रह्म सर्वज्ञमिति विज्ञायते । नैकस्य युगपत् सर्वज्ञत्वं संभवतः । ततश्च ब्रह्माश्रयाज्ञानाभ्युपगमे सर्वज्ञत्वश्रुतिर्व्यर्थोक्तः स्यात् । अतो जीवाश्रयं ब्रह्मविषयं अज्ञानम् । आश्रयविषय-भेदापेक्षं चाज्ञानम्, कस्य कस्मिन्नज्ञानमिति अपेक्षादर्शनात् । ततश्च जीवाश्रयस्य ब्रह्म-

१. A wrongly corrects this into

क्षणेन

२. E: संसृत

३. A E: नित्यम् ;

C: कृष्णम्

४. C omits ईदमिदानीं जिज्ञास्यते ;

D: संप्रति विचार्यते

५. A C E: आहोस्वित्

६. D adds खलु

७. D: सयूष्याः

८. E omits अहं

९. D omits हि

१०. D drops च

११. A D add अपि

१२. A: संभव ।

१३. D: सत्यत्वेन, omitting च

१४. A E: दुर्निवारमासज्येत

१५. D omits अपि च

१६. D E: हारः

१७. Mund., I, i, 9.

१८. D omits वि

१९. A: न चास्य

२०. D: सर्वज्ञत्वा(त् ?)सर्वज्ञत्वे

२१. A C omit व्या

२२. C D: कस्मिन्निति

विषयस्याज्ञानस्य निवृत्तये जीवस्यै ब्रह्मोपदेशो युक्तः । अन्यथा ब्रह्माश्रयाज्ञानस्य जीव-
विषयैत्वे ब्रह्मणो जीवोपदेशविषयं शास्त्रमिति वैपरीत्यमापद्येत । न चैवं मन्तव्यम्
'अज्ञानसम्बन्धे सति जीवत्वम्, जीवत्वे सति अज्ञानसम्बन्ध इत्यन्योन्याश्रयप्रसङ्गः'
इति^१; अज्ञानस्य भ्रान्तित्वेन न्यायनिरूपणानपेक्षत्वात्, प्रतिभासमात्रशरीरत्वाच्च ।
प्रतिभासश्च 'अहमज्ञः' इति सर्वलोकसाक्षिक इत्युक्तम् । अतो न ब्रह्माश्रयमज्ञानम्,
किं तु जीवैवाश्रयमेव । बहवश्च जीवाः । तेषां प्रत्येकमज्ञानानि भिन्नानि । तानि
च भ्रान्तितत्संस्कारप्रवार्हरूपेण अनादीनि, न दण्डायमानरूपेण । तैरेव च
साधारणलक्षणो बाह्याध्यात्मिकः प्रपञ्चः परिकल्पितः । अत एव चै स्वाज्ञान-
परिकल्पितत्वात् सर्वेषां प्रपञ्चप्रतिभासो न विरुध्यते । "तत्त्वमसि"^२ इति
ब्रह्मात्मैकत्ववैवर्ग्ये सति स्वसाधारणसम्बन्धैर्ध्वंसेन तस्यैवापवर्गः; इतरेषां च
विवेकज्ञानरहितानां अनिवृत्ताज्ञानत्वात् वैर्ध्वः इति वैद्विमुक्तव्यवस्थापि घटते । एक-
जीवपक्षे जीवान्तरस्य विदुषोऽनैर्भ्युपगमात् आचार्याभावप्रसङ्गः; तैश्चोपदेशाभावे

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| १. D: विषयाज्ञानस्य | १०. A E: बाह्याध्यात्म ; |
| २. E: जीवस्योपदेशो | D: बाह्याध्यास्य |
| ३. E: जीवविषयन्तु जीवगतमेव । बहवश्च जीवाः See lower down. Thus E evidently drops a few sentences. | ११. C D omit च |
| ४. D: वक्तव्यम् | १२. Chand., VI, viii, 7. |
| ५. D omits इति | १३. D: कत्वे साधारण |
| ६. D: पेषणात् | १४. A D: सम्बन्ध |
| ७. A C: जीवगतमेव | १५. A: विज्ञान |
| ८. C omits प्रवाह ; E: प्रमाणरूपेणैव च साधारणलक्षणो | १६. C omits बन्ध इति |
| ९. C: तैरेव स्वसाधारणरूपो ; D: साधारणासाधारणलक्षणो | १७. All mss. read बन्ध, but बद्ध seems to be the correct text. |
| | १८. C: अभावात् |
| | १९. C: अभावः ; ततश्च ; E omits आचार्य |
| | २०. E: ततश्चोपवादे न पुनस्तत्त्वविदोऽन्तुम-
न्यन्ते |

विद्योभावः, विद्योभावे च मोक्षाभावादनिर्मोक्षप्रसङ्गः । [कैथञ्चिदेकस्य विद्योदये च तद्विद्यैव समस्तप्रपञ्चनिवृत्तेः नेदानो प्रपञ्चोपलब्धिः स्यात् ।] तस्मात् अनन्ता जीवाः, तैदाश्रयं चाज्ञानम्—इति ।

तदेतत् भेदवासितान्तःकरणैः अपरिपक्वविद्यया समुत्प्रेक्षितं न पुनस्तत्त्व-विदोऽनुमन्यन्ते । ‘ब्रह्मैव संसरति ब्रह्मैव मुच्यते’ इति हि तत्त्वविदां स्थितिः । ब्रह्मण एव परमार्थवस्तुत्वात्, तस्य चाद्वितीयत्वात्, परमार्थे च अपरमार्थाविद्यातत्कार्य-कल्पनोपपत्तेः । न हि शुक्तिरजतादावपरमार्थे किञ्चिदन्यत्कल्पितमुपलभामहे । लोके च मुखाकाशादिस्वैरूपेणैव दर्पणघटाद्युपाधिसम्बन्धो दृश्यते । एवमद्वितीय-चैतन्यमात्रेणैव अविद्यैव सम्बन्धो युक्तः, नाविद्यावच्छिन्नेन घटाकाशादिस्थानीयेन जीवेन^१ ; आत्माश्रयप्रसङ्गात् । न च प्रतिभासस्य अन्यथापि संभवे सति न्याय-विरोधेनैव प्रतिभासस्य गतिकर्त्तर्यं युक्तम् । तथा हि । अज्ञानाहङ्कारयोः एकचैतन्य-सम्बन्धात् परस्परसम्बन्धप्रतिभासो ‘अहमर्ज्ञः’ इति ; न पुनरहङ्कारस्य तदुपाधि-

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| १. All except C wrongly read
अविद्याभावः | १२. C: कल्पनम् |
| २. A E: अविद्या | १३. D: शुक्तिरजता |
| ३. A drops the portion within
brackets. | १४. E omits the part within
brackets. |
| ४. D: अपि for च | १५. D: वर्षण |
| ५. D: जीवाश्रयं | १६. C: अविद्यातत्कार्यसम्बन्धो |
| ६. D: विद्यतया | १७. D adds एव ;
A E: जीवेनैवावच्छिन्ने अवच्छेद इत्या-
त्माश्रयत्वप्रसङ्गात् |
| ७. D omits अतु | १८. A E add वा ;
D adds न |
| ८. A D omit हि | १९. D: अहमरो इति |
| ९. A corrects तत्त्वतास्थितिः into
तद्विदां स्थितिः | २०. E: नपुंसकाहङ्कारस्य |
| १०. D omits तस्य चाद्वितीयत्वात् | |
| ११. A: परमार्थत्वे | |

कस्य वै अज्ञानाश्रयत्वसंभवः, अन्योन्याश्रयत्वप्रसङ्गात् 'चैतन्यस्य अज्ञानाश्रयत्वे सति अहङ्कारस्वरूपसिद्धौ तदुपाधिकजीवत्वलाभः, जीवत्वे च सिद्धे तस्याज्ञानाश्रयत्व-सिद्धिः' इति । न चानयोरनादित्वेन परिहारः, परस्परानपेक्षत्वे जीवभावस्य स्वाभाविकत्वप्रसङ्गात् । तदेवं एकामिसम्बन्धात् दाहकत्वार्थसोरिव एकचैतन्यसम्बन्धात् अहङ्काराज्ञानयोः परस्परसम्बन्धप्रतिभासः । अज्ञानं पुनः अकल्पितचैतन्यमात्राश्रयम् । तथा हि 'विगीतमज्ञानं अकल्पिताश्रयं भवितुमर्हति, मिथ्यात्वात्, रजतादिवत्' इति । तथा 'अज्ञानं धर्मि खानपेक्षसत्ताप्रतीतिर्वस्तुसम्बन्धि भवितुमर्हति, उपाधि-त्वात्, दर्पणघटादिवत्' । तथा 'जीवोऽविद्याश्रयो न भवति, अविद्या]निमित्तसत्ता-प्रतीतिकत्वात्, रज्जुसर्पवत्' । तथा 'जीवोऽज्ञानाश्रयो न भवति, परिच्छिन्नत्वात्, घटोदिवत्' । न च वाच्यम् 'निरुपाधिकचैतन्यस्य जीवभाववत् ब्रह्मभावस्यापि अविद्याकृतत्वात् ब्रह्माश्रयत्वपक्षेऽपि तुल्य एव दोषः' इति ; निरुपाधिक-चैतन्यस्यैव ब्रह्मत्वाभ्युपगमात् । न पुनरविद्याप्रतिबिम्बितमेव सप्रतियोगिकं ब्रह्म अज्ञानाश्रयमिष्यते । तत्र यदुक्तम् "ब्रह्माज्ञम्" इति प्रतीत्यभावात् अज्ञानस्याप्ये-

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| १. D: च | १३. C omits धर्मि |
| २. D omits त्व | १४. D: प्रतीतिक |
| ३. D: चैतनस्य | १५. C omits भवितुमर्हति |
| ४. A D E omit सिद्धौ | १६. D omits the portion within brackets. |
| ५. D omits च सिद्धे | १७. A: तथापि जीवो धर्मी ; |
| ६. E omits नि | D: जीवो नाज्ञानाश्रयो भवितुमर्हति |
| ७. D: कत्वायःपिण्डयोरिव | १८. E adds धर्मी after जीवो |
| ८. A D E: पुनः कल्पित | १९. D: रज्जुसर्पवत् |
| ९. D: चैतन्याश्रयम् | २०. A E omit एव |
| १०. C omits विगीत ; | २१. D: ब्रह्मभावाभ्युप |
| D: विमतमज्ञानं ; | २२. A D omit अपि ; |
| E: विगीतविज्ञानं | D: ज्ञातत्वे च |
| ११. A: परिकल्पिता | |
| १२. A D omit इति तथा | |

ज्ञानसत्त्वे च प्रमाणवेद्यत्वप्रसङ्गः । इति, तदप्येनालोचितवचनमिव दृश्यते ; अज्ञानस्य विशिष्टसम्बन्धप्रतिभासे तद्गतस्वरूपेणापि सम्बन्धप्रतिभासस्य दुर्वारत्वात् । अतो नौप्रतीताज्ञानकल्पनम् ; नापि तस्य प्रमाणवेद्यत्वप्रसङ्गः ।

यत्पुनरुक्तम् ‘ ब्रह्माज्ञानपक्षे सर्वज्ञत्वैश्रुतिकोपः स्यात् ’ इति, तदपि विद्या-परिपाकाभावादेव समुद्भावितम् ; अज्ञानाश्रयत्वादेव सर्वज्ञत्वसिद्धेः । न ह्यविद्याश्रय-त्वमन्तरेण तत्परिकल्पितप्रपञ्चविषयं सर्वज्ञत्वं “किञ्चिज्ज्ञत्वं वा संभवति । अतोऽलङ्कार एव सर्वज्ञं प्रत्यविद्याश्रयत्वम् । न चाश्रयविषयभेदापेक्षमज्ञानम्, आवरण-त्वात् । आवरणं चाज्ञानमवगम्यते ; “अज्ञानेनावृतं ज्ञानम्^{१३}” इति स्मृतेः । अतो वस्त्रादिवत् आश्रयमेवावृणोत्यज्ञानम् । तमस्त्वाच्च ; यथा तमः प्रदेशविशेषमाश्रित्य तमेवावृणोति, एवमज्ञानमपि । अक्रियात्मत्वात्^{१४} च न विषयात् पृथग्भूतं आश्रयमपेक्षते ।

यच्चोक्तम् “कस्य कस्मिन् अज्ञानम् ?” इति आश्रयविषयभेदापेक्षमज्ञानं प्रतीयते । इति, तदपि द्वयसापेक्षज्ञानपर्युदासेनोच्यमानत्वादेव, न स्वतः । यथा द्वयासापेक्षगमनपर्युदासेन अगमनशब्देनोच्यमाना स्थितिः द्वयानपेक्षापि द्वयसापेक्षै^{१५} [प्रतिभाति कैस्य कैस्मिन्नगमनमिति, तथेहोपि द्रष्टव्यम् । तस्मात् अखण्डैकरसमेव

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| १. A D: प्रमाणावेद्यत्व | १३. Gītā, V, 15. |
| २. C: तदप्यचार | १४. D omits एव |
| ३. A E: लक्ष्यते | १५. D: अज्ञानतमत्वात् |
| ४. D: भासे | १६. A adds च |
| ५. C: न प्रतीत | १७. C: तमकत्वात् |
| ६. C: अवेद्यत्व | १८. D drops च |
| ७. A: सर्वश्रुति ; | १९. D: विषयपृथग्भूतं |
| D: सर्वज्ञस्य | २०. D omits न स्वतः |
| ८. C: विद्यायाकाभावादेव | २१. C: सापेक्षवत् |
| ९. D omits हि | २२. E omits the part within brackets. |
| १०. C: सर्वज्ञत्वमसर्वज्ञत्वं वा | २३. A: तस्य |
| ११. C: हि for च ; | २४. A: कस्मात् |
| D: आवरणत्वं चावगम्यते | २५. D: तथैव |
| १२. C: अभ्युपगम्यते | |

ब्रह्मचैतन्यं अज्ञानसम्बन्धादेव दर्पणसम्बन्धादिव मुखं बिम्बप्रतिबिम्बरूपेण] विषयवदाश्रयवच्च प्रतिभाति । ततश्च एकोपाधिसम्बन्धात् एक एव जीवः । स खलु स्वाज्ञानपरिकल्पितानन्तजीवाभासाननुपश्यति । तदेवं जीवभेदावभासात् एव आ प्रबोधात् स्वप्नावस्थायामिव गुरुशिष्यबैद्वमुक्तजीवेश्वरादिसकलव्यवस्थाप्रतिभासोऽपि संपद्यते । न चानेकजीवपक्षे जीवानामन्योन्यं प्रतिभासो घटते । सर्वेषामेकाज्ञानपरिकल्पितत्वेन एकं प्रत्यवभासमानत्वे सति तेषां तदज्ञानपरिकल्पितत्वात् न तेष्वज्ञानसंभवः । ततस्तान् प्रत्यसौ नावभासेत^१ । एवं प्रतिजीवं अन्योन्यप्रतिभासो न स्यात् । अत एव ‘शुको मुक्तो वामदेवो मुक्तः’ इत्यादिश्रुतिस्मृतीतिहासपुराणानि एकजीवमुक्तेरर्थवादः । न चैकमुक्तौ सर्वमुक्तिप्रसङ्गः, अनेकजीवानभ्युपगमात् । ‘कोऽसावेको जीव^३’ ? इत्यपि सन्देहो न भवति ; यस्येयं विचिकित्सा सोऽहमेको जीव इति तस्य निश्चयोपपत्तेः । न च ‘सर्वेषामस्ति विचिकित्सा’ इति शङ्कनीयम्, स्वप्रदृष्टजीवान्तरवदेवं^४ अन्येषामाभासत्वस्य दर्शितत्वात्^५ । तस्मात् एकाविद्यापरिकल्पितोऽयं जीवेश्वरत्वजगदाकारभेदावभासः ।

ननु ब्रह्मगताविर्ध्यां किं प्रमाणम् ? श्रुतिस्तदार्थापत्तिश्चेति ब्रूमः । श्रुति-

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| १. A: अज्ञानादेव | १०. D: तेषु ज्ञान ; |
| २. A: भाभाति ; | E: तेष्वज्ञाने संभवतः |
| E: भवति भाति | ११. D: भासत एव |
| ३. C: जीवनिर्भासान् ; | १२. C: एकजीवमुक्तौ |
| D: जीवाभासनात् | १३. C: जीवतीत्यपि ; |
| ४. C omits एव | D omits जीव |
| ५. A E: बन्धमुक्ति ; D: बन्धमुक्त | १४. A D: संभवति |
| ६. D: सम्बध्यते | १५. C omits एव |
| ७. A E add अपि | १६. A D: असत्त्वस्य |
| ८. D: ज्ञान | १७. C adds एव |
| ९. D: तदभान | १८. C: अविद्येत्यत्र |

स्तावत् “अनृतेन हि प्रत्यूहाः” (Chând., VIII, iii, 2) “त इमे सत्याः कामा अनृतापिधानाः” (Chând., VIII, iii, 1) “अनीशया शोचति मुह्यमानाः” (Śvet., IV, 7) इत्याद्या । “अज्ञानेनावृतं ज्ञानं तेन मुह्यन्ति जन्तवः” (Gitā, V, 15) इति च स्मृतिः । तथार्थापत्तिरपि—“तरति शोकमात्मवित्” “ब्रह्म वेद ब्रह्मैव भवति” (Mund., III, ii, 9) इत्यादिषु ब्रह्मविद्या मोक्षसाधनत्वेन [श्रूयते; सा चेयमनुपपन्ना स्वनिवर्त्यतद्गताविद्यामन्तरेण—इति । ननु स्वयंप्रकाशं ब्रह्म; तत्र कथमविद्या संभवेत्? किमिह स्वयंप्रकाशस्य अज्ञान]—विषयत्वं पर्यनु-युज्यते? किं वा तदाश्रयत्वम्? न तावत् स्वयंप्रकाशत्वं अज्ञानविषयत्वविरोधि, स्वयंप्रकाशेऽपि संवेदने अज्ञानविपर्ययासदर्शनात् । अपि चाज्ञानस्वरूपं चेत् इष्टम्, तत् स्वयंप्रकाशविषयमेव; जडे अज्ञानकृत्याभावात् । जडस्य स्वयं अनवभासरूप-त्वादेव अप्राप्तावभासत्वात् न तत्राज्ञानस्य तदवभासविरोधित्वम् । न च जड-विषयप्रमाणावभासविरोधितया अज्ञानमुपतिष्ठते, स्वयं तन्निवर्त्यत्वात् । न च जडे ज्ञानाभावादेव प्रमाणप्रवृत्तिरपि संभवति । तस्मात् अज्ञानं चेदस्ति, तत् स्वतः-सिद्धावभासविरोधितया स्वयंप्रकाशविषयमेव । प्रमाणमपि तन्निवर्तनेन तत्रैवार्थवत् ।

१. E omits the portion bracketed.

२. C omits ननु.

३. D: ज्ञानविषयत्वं

४. C omits विषयत्व

५. C: अज्ञान

६. D: दुज्ञानवृत्त्याभावात्

७. A: स्वरूपादेव ;

D: भासमानरूपादेव

८. C: भासरूपत्वात्

९. C omits न

१०. C: भासाविरोधित्वात्

११. C drops च

१२. C D: अवतिष्ठते

१३. C: अज्ञान

१४. A: तत्रैवात्मवत् ;

C omits एव

व्यवहारावस्थायां तु जडस्य स्वयंप्रकाशेऽध्यस्तत्वात् तद्विषयमेव प्रमाणम् । निर्वर्त्य
चाज्ञानं तदभेदात् जडविषयमिवावभासते इति न व्यवहारविरोधः । तदेवमज्ञानस्य
आश्रयविषयभेदाभावात् यद्विषयं तदाश्रयमेवेति स्वयंप्रकाशस्यैव युक्तमज्ञानाश्रयत्वम् ।
जडस्य तु न कदाचिदज्ञानाश्रयत्वं दृष्टमुपपन्नं वा इति वैषम्यम् । तस्मात् ब्रह्म-
विषयं ब्रह्माश्रयमेवाज्ञानम् । तेन च ब्रह्मैव संसरति ब्रह्मैव मुच्यते इति सर्वं
सुव्यवदातम् ।

इति तत्त्वशुद्धौ ब्रह्माज्ञाननिरूपणप्रकरणम् ।

१. D: जडदृश्य

२. C: तद्विषयम् ;

E: निवृत्तम्

३. C: अज्ञाश्रयत्वं

४. D: दृष्टमिष्टं वेति

५. C omits च

६. D: सर्वमवदातम्

॥ समुच्चयवाद्मिराकरणं चत्वारिंशम् ॥

निःशेषपुण्यशिथिलीकृतपापबन्धै-

र्यत्राप्यते विविदिषा पुरुषैर्विशुद्धैः ।

ब्रह्मण्यस्वण्डमुखबोधतनौ परस्मिन्

वन्दामहे तमैजमच्युतमञ्जनाभम् ॥

अथेदानीम् ' किं कर्माणि साक्षान्मोक्षसाधनानि, किं वा परम्परया ? ' इति विचार्यते । इह खलु केचिदाचक्षते—काम्यानांरंभात् केवलपुण्यफलं देवादिजन्म न प्राप्यते । तथा निषिद्धपरिहारार्चं केवलदुरितफलं तिर्यगादिजन्म न प्रतिपद्यते । अत एव व्यामिश्रफलं मानुष्यं न भविष्यति । नित्यनैमित्तिकानुष्ठानाच्च तदकरणनिमित्तः प्रत्यवायः प्रहरिष्यते । उपचितकर्मणां च शुभाशुभलक्षणानां ऐक्यभक्तिन्यायेन एकस्मिन्नेव जन्मनि उपभोगेन क्षयः । अतश्च पुनः संसारहेत्वभावात् स्वात्मन्यवस्थानलक्षणो मोक्षः साक्षात्कर्मफलमेव—इति । अपरे तु ' पूर्वोक्तन्यायेन काम्यप्रतिषिद्धवर्जनात्, उपचितानां च उपभोगेनैव क्षयोपपत्तेः, नित्यानां

१. D: मखिलीकृत

८. C omits च

२. C: अनन्तमुखबोधवने

९. D: दुष्कृत

३. C: तमिमम् ;

१०. A: भवति ; D adds इति

E: तमहम्

११. D: कर्मानुमानाच्च

४. A D E omit किं

१२. C: तत्प्रत्यवायः and omits the visarga preceding.

५. D: परैष्यति नित्यनैमित्तिककर्मानु-
यन्नेभिर्विचार्यते ।

१३. A E: परिहीयते ; D: प्रतिक्रियते

६. A: काम्यानामनारंभात्, which
was subsequently corrected
into आरंभात् ;

१४. C omits च

१५. A: ऐक्यभक्तिः ;

D: एव भविष्यन्त्यायेन

D: पुण्यकर्मणां for काम्यानां

१६. C omits स्व

७. D: देवतादिजन्म प्राप्यते

तु फलाभावात्, कर्मणैव कैवल्यम्' इति मन्यन्ते । 'केचित्तु सांसारिकफल-
विलक्षणं मोक्षफलं शास्त्रप्रामाण्यादेव अभ्युपगम्य तत्साधनं नित्यनैमित्तिकलक्षणं
कर्म इति कल्पयन्ति । तथा हि—निषिद्धानां दुरितफलत्वात्, अभ्युदयफल-
त्वाच्च काम्यानां पारिशेष्यन्यायेन साधनसाकाङ्क्षमोक्षस्य अनुपलभ्यमानफलान्तरं
सिर्त्यादिकं कर्म साधनत्वेन सम्बध्यते—इति । यदि च अग्निहोत्रादिकर्मव्यति-
रेकेण अपवर्गमुद्दिश्य साधनान्तरं विधीयेत्, तदा यावज्जीवश्रुतिरुपरुध्यते । “ कुर्वन्ने-
वेह कर्माणि जिजीविषेत् शतं समाः ”, (Īśa, 2) “ यावज्जीवमग्निहोत्रं जुहुयात् ”
इति हि^{१०} श्रुतिः । स्मृतिरपि कर्मणैव मोक्षं दर्शयति—

“ कर्मणैव हि संसिद्धिमास्थिता जनकादयः । ” (Gitā, III, 20)

“ स्वकर्मणा तमभ्यर्च्य सिद्धिं विन्दति मानवः । ” (Gitā, XVIII, 46)

इत्याद्यौ । एवं च सति ज्ञानादेव मोक्षमाचक्षाणा वेदान्ता मोक्षसाधनभूतकर्मानु-
ष्ठानोपयोगिनियोर्ज्यात्मज्ञानस्य अर्थवादा भविष्यन्ति । तस्मात् कर्माण्येव साक्षा-
न्मोक्षसाधनानि—इति ।

अन्ये तु ज्ञानान्मोक्षमिच्छन्तोऽपि नित्यादिकर्मसमुच्चितादेव, 'ने केवलात्
इति प्रतिपेदिरे । तथा हि—ज्ञानकर्मणोरुभयोरपि मोक्षसाधनत्वमव-
सीयते । कर्मणस्तावत् “ यज्ञेन दानेन तपसानाशकेन ब्राह्मणा विविदिषन्ति ”

१. A C E: च

२. A E: यत्तु ; D omits तु

३. C drops लक्षणं

४. D omits तथा हि

५. D: साकाङ्क्षस्य मोक्षस्य

६. C: नित्यनैमित्तिकं

७. C omits इति

८. C D E: विधीयते

९. D: उपरुध्यते

१०. A D omit हि

११. D E: विन्दन्ति मानवाः

१२. E: इत्याद्याः

१३. C omits नियोज्य

१४. D omits साक्षात्

१५. C: न तु

१६. A: यज्ञेनेत्यादिश्रुतौ तत्साधनत्व
सिद्धिकथनं तावत्

(Cp. Brh., IV, iv, 22) इत्यादिश्रुतेः तत्साधनत्वसिद्धिः । कथम् ? तत्र न तावद्वि-
विदिषा साध्या, अफलत्वादिच्छायाः, अशक्यत्वाच्च तत्साध्यत्वस्य । न हीच्छा
पुरुषेण जनयितुं निवर्तयितुं वा शक्या । तथा हि । सा हीच्छाविषयेऽनवगते,^१
तस्मिन् अनिष्टेऽनवगते वा ? अथ तावदवगते, न तत्रेच्छा साध्या ; प्रागेव
सिद्धत्वात्तद्विषयेच्छायाः । नापीच्छाविषये अनवगते अनिष्टे च तत्रेच्छा साध्य-
भवति ; अनिष्टविषये सुषुप्ते वा दुःसाध्यत्वादिच्छायाः । तस्मात् नेच्छामार्त्रम्
साध्यम् । ततश्च इष्यमाणप्रधानत्वादिच्छायाः इष्यमाणज्ञानमेव यज्ञादिसाध्यतया
तत्र प्रतिपाद्यते इति गम्यते । तच्चैशक्यम् ; लोके ज्ञानस्य चक्षुरादिसार्त्रिमाध्य-
त्वदर्शनात् । अतो यज्ञादेः ज्ञानसम्बन्धाभिधानेन^२ तत्साध्यैर्मोक्ष एव लक्ष्यते ।
तस्मात् विविदिषावाक्यैर्देव कर्मणां मोक्षसाधनत्वनिश्चयः । तथा ज्ञानस्यापि
“ ब्रह्मविदामोति परम् ” (Taitt., II, i, 1) “ ब्रह्म वेद ब्रह्मैव भवति ” (Mund.,
III, ii, 9) “ तरति शोकमात्मवित् ” (Chând., VII, i, 3) इत्यादिषु मोक्षसाधनत्वं
प्रसिद्धम् । कचिच्च समुच्चितयोरेव साधनत्वमुपलभ्यते “ विद्यां चाविद्यां च यस्त-
द्वेदोभयं सह ”, (Ísa, II) “ तं विद्याकर्मणी समन्वारमेते ”, (Brh., IV, iv, 2)
“ यदेव विद्यया करोति तदेव वीर्यवत्तरं भवति ”, (Chând., I, i, 10) इत्यादौ ।
‘ न चैतदाशङ्कनीयम् “ न कर्मणा न प्रजया धनेन त्यागेनैके अमृतत्वमानशुः ”
(Mahānārāyaṇa, X, 5) “ नान्यः पन्था विद्यतेऽयनाय ” (Śvet. VI, 15) “ नान्यै-

१. A D E: तत्साधनस्य

७. A: माणमारमज्ञानमेव

२. A: नन्विच्छाया पुरुषेच्छया निवर्त-
यितुं शक्या

८. C: अत्र

३. D: पुरुषेच्छा निवर्तयितुं

९. D: पाद्य इति

४. A: अस्मिन्निमित्तपयिकृते च ताव
तावन्न तत्रेच्छा ; D: तस्मिन्नपि
विन्वितीकृते तावन्न

१०. D: ततश्चा

११. E omits सामग्री

१२. D: साधने

१३. C: साध्यो ;

५. C D E omit तत्

D E: तत्साधनमोक्ष

६. D: मात्रमत्र । ततश्च

१४. D: वाक्यमेव

‘देवैः तपसा कर्मणा वा’ इत्यादावाहत्य मोक्षसाधनत्वप्रतिषेधे सति कर्मणां कथं मोक्षसम्बन्धः कल्प्येत ?’ इति ; केवलकर्मविषयत्वात्प्रतिषेधस्य । न च केवल-कर्मसाध्यस्य “ तद्यथेह कर्मचितो लोकः क्षीयते ” (Chānd., VIII, i, 6) इत्या-द्योयाः श्रुतेः लौकिकन्यायाच्चावगतमनित्यत्वं ज्ञानैसमुच्चितस्य फले योजयितुं शक्यम् । तत्र “ श्राद्धकृत्सत्यवादी च गृहस्थोऽपि विमुच्यते, ” “ सन्यासयो-गाद्यतयः शुद्धसत्त्वाः परामृतात् परिमुच्यन्ति सर्वे ”, (Mahānārāyaṇa, X, 5) “ स्वे स्वे कर्मण्यभिरतः संसिद्धिं लभते नरः ” (Gītā, XVIII, 45) इत्यादिशा-स्त्रात् अविशेषेण आश्रमिणां मोक्षसम्बन्धावगमात् स्वाश्रमविहितकर्मसमुच्चितैर-ज्ञानं मोक्षसाधनमिति गम्यते । तस्मात् ज्ञानसमुच्चितं कर्म साक्षादेव मोक्षसाधनम् — इति ।

तत्र प्रतिविधीयते । न खलु कर्मणां मोक्षसाधनत्वे प्रमाणमस्ति । न च यावज्जीवादिश्रुत्यनुपपत्तिरेव प्रमाणम्, यावज्जीवादिश्रुतेः अन्यार्थत्वस्य वक्ष्यमाण-त्वात् । नापि ‘हेत्वभावे फलाभावः’ इति न्यायेन कर्मणां मोक्षसाधनत्वलभः, हेत्वभावस्यैव सिद्धत्वात् । तथा हि । न तावत् सकलकाम्यनिषिद्धपरित्यागो जीवता पुरुषेण कर्तुं शक्यः, सुनिपुणानामपि सूक्ष्मापराधोपलब्धेः । “ त इह रमणीयचरणा रमणीयां योनिमापद्येरन् अथ य इह कपूयचरणाः कपूयां योनिमापद्येरन् ” (Chānd., V, x, 7) इत्यादिश्रुतिभ्यः^{१२} कर्मशेषसङ्घावावगमात् नोपचितकर्मणां प्रत्ये-कमेवानेकजन्मफलानां अश्वमेधब्रह्महत्यादीनां अनन्तानामेकस्मिन्नेव^{१३} जन्मन्युपभोगेनैव

१. A C: कर्मणः

९. D: भावः

२. C: इत्यादिश्रुतेः

१०. D: सिद्धत्वात्

३. C: ज्ञानस्य कर्मसमुच्चितस्य

११. D: सर्वात्मना काम्य

४. D: प्रयोजकत्वं तु शक्यम्

१२. A E add च

५. C D: समुच्चितमात्मज्ञानं

१३. A E: संभव

६. E: अत्र

१४. C: संप्रत्येव

७. D omits आदि

१५. D omits एव

८. D: भावात्

क्षयोऽवकरूपते । नापि नित्यानुष्ठानं प्रत्यवायपरिहारफलम्, अप्राप्तत्वात् प्रत्यवा-
यस्य । न हि नित्याकरणात् अभावात् भावरूपः प्रत्यवायो भवति इति युक्तम् ।
अपि च प्रत्यवायप्रसक्तौ तत्परिहाराय नित्यैविधिप्रवृत्तिः, तत्प्रवृत्तौ च प्रत्यवायप्र-
सक्तिरिति प्राप्तमितरेतराश्रयत्वम् । नित्यैविधेः प्रत्यवायपरिहारफलत्वे वेदः पुरुष-
स्यानर्थहेतुः स्यात्, स्वयमेव प्रत्यवायं प्रार्थय्य तन्निवृत्तये दुःखात्मकं कर्म विधेत्ते-
इति । अंतः काम्यनिषिद्धिपरिहारादिनैव अयत्नतो मोक्षः इत्ययं पक्षस्तावदनुपपन्नः ।

यत्पुनः कैश्चिदुच्यते ' नित्यानां फलमेव नास्ति ' इति, तदसत् ; " पुण्येन
पापमपनुदति" (Cp. Mahānārāyaṇa, 22, 1) इति श्रुतेः उपात्तदुरितक्षयफलत्व-
संभवात् । अन्यथा न प्रेक्षापूर्वकारी साक्षात् वा परंपरया वा सुखदुःखप्राप्तिपरिहार-
प्रदर्शनव्यतिरेकेण दुःखात्मके कर्मणि प्रेरयितुं शक्यः । ततश्चानर्थकत्वात् शास्त्रम-
प्रमाणं स्यात् । अथ वा श्रूयते नित्यानांमपि कर्मणां फलम् " कर्मणा पितृलोकः "
(Brh., I, v, 16) इति । तत्र काम्यानां विध्युद्देशवाक्येन वा विश्वजिन्यायेन वा
कर्मविशेषस्य फलविशेषसम्बन्धावगमात् " कर्मणा पितृलोकः ", (Brh., I, v, 16)
इति अविशेषवचनं^{२२} नित्यस्यैवैभिधानमिति गम्यते । न च फलसम्बन्धमात्रेण नित्य-

- | | |
|--|---|
| १. D: नित्यानुष्ठानानां प्रत्यवायपरिहारः
फलमिति | १२. C: नैवायातो |
| २. E omits परिहार | १३. D: यत्तु कैश्चित् |
| ३. A corrects into करणात् ; D:
अकरणत्वात् | १४. D omits क्षय |
| ४. C: उत्पद्यत इति | १५. D adds अथ |
| ५. C: नित्यकर्मविधि | १६. C: अनपेक्षापूर्वकारी |
| ६. A: अनित्यविधेश्च | १७. D omits श्रूयते |
| ७. A: हारार्थत्वे | १८. C omits अपि |
| ८. C: प्राप्य | १९. A D: विश्वजिदादिन्यायेन |
| ९. D: विद्धाति | २०. A adds 'प्रतिष्ठन्ति इ वा य
एता राक्षस्यन्ति' इति न्यायेन वा |
| १०. E: युक्तः | २१. D omits सम्बन्ध |
| ११. A D: प्रतिषिद्ध | २२. A E: वचनात् |
| | २३. D omits एव |
| | २४. D omits फल |

काम्ययोरविशेषप्रसङ्गः, शुद्धिप्रधानत्वान्नित्यानां फलस्यानुषङ्गिकत्वात् । “ एवं धर्मं चर्यमाणमर्था अनूत्पद्यन्ते ” (Āp. Dh. Sū., I, xx, 3) इत्यादिस्मृतेः काम्ये पुनर्विपरीतम् । ननु

“ अकुर्वन् विहितं कर्म निन्दितं च समाचरन् ।

प्रसज्जंश्चेन्द्रियार्थेषु प्रायश्चित्तीयते नरः ॥ ” (Manu, XI, 44)

इति नित्याकरणात् प्रत्यवायः स्मर्यते ; ततश्च तदनुष्ठानात्तन्निवृत्तिरिति गम्यते । सत्यम्, प्रत्यवायो निवर्तत एव ; किं तु नित्यार्करणेन लक्ष्यमाणः पूर्वोपचितपाप-निमित्तः ; न पुनरकरणनिमित्त एव, “ लक्षणहेत्वोः क्रियायाः ” * इति शत्रुरविशेषेण स्मरणात् । अतो नित्यानां फलाभार्थपक्षो दुरुपपादः । नाप्यलौकिकमेव मोक्षसुखं कर्मसाध्यं इति युज्यते ; “ पुण्यचितो लोकः क्षीयते ” (Chānd., VIII, i, 6) इत्यादिश्रुतेः लौकिकन्यायाच्च कर्मसाध्यस्य अनित्यत्वावगमात् । नित्यश्च मोक्षः सर्वमोक्षवादिभिरभ्युपगतः । “ न सं पुनरावर्तते ” (Chānd., VIII, xv, 1) इति श्रुतेः साध्यस्यापि नित्यत्वं गम्यत इति चेत्, न ; अप्राप्तप्रतिषेधात् यथा-

१. C: अनुत्पद्यन्ते ;

D E: अर्था नोत्पद्यन्ते

२. C D omit आदि

३. C: कार्यं पुनः

४. A: प्रसक्तश्च ;

D: प्रसज्यंश्च

५. D: प्रायश्चित्तो भवेन्नरः

६. D: न्यायकरणात्

७. A: करणप्रत्यवाय

८. A D omit च

९. D: अनुमाना

१०. E omits प्रत्यवायो

११. A corrects into करणे

* Pāṇini, III, ii, 126.

१२. C E: कर्तुरविशेषणेन

१३. A D: हेतुलक्षणयोः स्मरणात्

१४. A adds अपि

१५. D: मोक्षः सुखकर्म

१६. C D: जितो

१७. C omits आदि

१८. C: जन्यस्य

१९. D: नित्यो मोक्षः सर्ववादिभिः

२०. A C: न च पुनरावर्तते इति

२१. A E: इति श्रुतिन्यायविरुद्धा,
तस्मात् ब्रह्मलोकावाप्तिप्रतिषेधात्
यथाश्नत etc.

श्रुतार्थप्रतिपादनासंभवात् । न हि ब्रह्मलोकमभिसंपद्यमानः तदैव पुनरावर्तते, येन प्रतिषेधः स्यात् । 'नावर्तिष्यते' इति श्रुतिन्यायविरुद्धा । तस्मात् ब्रह्मलोकावाप्ति-फलप्रशंसामात्रमेतत् । “ नै कर्मणा न प्रजया ” (Mahānārāyaṇa, X, 5) इत्याद्याश्च श्रुतयः कर्मणां मोक्षसाधनत्वप्रतिषेधिन्यः सहस्रशो दृश्यन्ते । तस्मात् न केवलकर्मणां मोक्षसाधनत्वं संभवति ।

नापि ज्ञानसमुच्चितानाम्, तत्र प्रमाणाभावात् । न च विविदिषा-वाक्येन कर्मणां मोक्षसम्बन्धोऽवगम्यते, ज्ञानसाधनत्वाभिधानेन तत्साधनान्तःकरणशुद्धिफलेनैव सम्बन्धप्रतिपादनोपपत्तेः । न च ज्ञानसाधनसम्बन्धद्वारेण यज्ञादेः ज्ञानसम्बन्धे सत्यपि श्रूयमाणज्ञानसम्बन्धस्य अत्यन्तपरित्यागेन मोक्षसम्बन्धकल्पना युक्ता । अतोऽस्मिन् वाक्ये अन्तःकरणशुद्धिफलानि कर्मा-प्यधिगतानि । विविदिषासंयोगो वा अस्तु यज्ञादीनाम्, इच्छायाश्च लोके साध्य-त्वदर्शनात् । आतुरादेः अन्नपानादिविषयेच्छा महता प्रयासेन साध्यमाना दृश्यते । द्विविधा हीच्छा संभवति, औन्मुख्यलक्षणा प्रवृत्तिपर्यन्ता चेति^{१०} । सामान्येन सर्व-

- | | |
|--------------------------------|---------------------------------|
| १. D: लोकासि | १२. A: पादकत्वोपपत्तेः ; |
| २. C: मात्रमेव | D: पादकोपपत्तेः |
| ३. D gives the text in full. | १३. C adds न |
| ४. A: कर्मणा ; | १४. D: साधनत्व |
| C: कर्मणि | १५. D: आदरादेः |
| ५. A: साधनतत्प्रति | १६. C E omit आदि |
| ६. D omits केवल | १७. D: साध्यं दृश्यते |
| ७. D: साक्षान्मोक्षसाधनत्वमिति | १८. C: चेच्छा भवति |
| ८. E omits तत्र | १९. D: उन्मुख्य ; |
| ९. A: कर्मणा | E: मुख्यं क्षणप्रवृत्तिपर्यन्ता |
| १०. A omits अव | २०. C: वेति |
| ११. C omits तत्र | |

जन्तूनां सुखप्राप्तिदुःखपरिहारविषया स्वत एवौन्मुख्यलक्षणा इच्छा अस्ति । अन्यथा तद्विषयेच्छार्थमपि प्रवृत्तिः न स्यात् । तत्रैव ब्रह्मणः सुखस्वरूपत्वात् तद्विषयोन्मुख्यलक्षणेच्छायाः स्वतःसिद्धत्वेऽप्यातुरस्येव अन्नपानादीच्छायाः ब्रह्मज्ञानेच्छायाः प्रवृत्तिपर्यन्तायाः साधनान्तरसम्यक्पेक्षत्वमुपपद्यते । तस्मादस्मिन् वाक्ये यज्ञादेः विविदिषासम्बन्धश्रवणात् तत्परित्यागे च कारणाभावात् न यज्ञादेः मोक्षसम्बन्धावगमः । अपि च “ येन केनचन यजेतापि दर्वीहोमेन अनुपहतमना एव भवति ”, इत्यादिश्रुतेः,

“ कषायपक्तिः कर्माणि ज्ञानं तु परमा गतिः ।

कषाये कर्मभिः पक्वे ततो ज्ञानं प्रवर्तते ॥, ”

“ योगिनः कर्म कुर्वन्ति सङ्गं त्यक्त्वात्मशुद्धये । ” (Gītā, V, 11)

इति स्मृतेर्श्च यज्ञादेरन्तःकरणशुद्धिसाधनत्वमेव, न मोक्षसाधनत्वमिति निश्चीयते ।

यत्पुनरुक्तम् “ विद्यां चाविद्यां च ” (Īśa, 11) इति समुच्चयः श्रूयते ’ इति, तदसत् ; “ अविद्यया मृत्युं तीर्त्वा विद्ययामृतमश्नुते ” (Īśa, 11) इति क्रमावगमात् विद्याकर्मणोः फलभेदश्रवणात् । तर्था भगवान्मनुरपीमं मन्त्रं ^{१६} विद्या-कर्मणोः फलभेदेन व्याचष्टे

१. D: विषयाय संस्तये सर्वौन्मुख्य

२. E: साध्ये

२. C: औन्मुख्यत्व ; E: मुख्यलक्षणा

१०. D: साधनसम्बन्धावगमः

३. A omits तत्र

११. C omits च

४. D: रूपत्वात्

१२. C D omit क्रमावगमात्

५. D: विषयोन्मुख

१३. D omits फलभेद

६. C: लक्षणायां स्वतःसिद्धायामपि

१४. D: तथा च

७. D: साधनात् सम्यक्पेक्ष

१५. D omits मन्त्रं

८. C: सापेक्षत्व

१६. All except C give अविद्या

“ तपो विद्या च विप्रस्य निःश्रेयसकर द्वयम् ।

तपसा कल्मषं हन्ति विद्यया मृतमश्नुते ॥ ” (Manu, XII, 104) इति ।

यदप्युक्तम् “ विद्याकर्मणी समन्वारभेते ” इति समुच्चयोऽवगम्यते ’ इति, तदप्युक्तम् ; तत्रापि विभागेन अन्वयसंभवात् । विद्यावन्तं विद्यान्वारभते, कर्म-
वन्तं कर्म इति ; “ कर्मणा पितृलोको विद्यया देवलोकः ” (Brh., I, v, 16)
इति श्रवणात् । “ यदेव विद्यया करोति ” (Chând., I, i, 10) इत्यपि कर्माङ्गाव-
बद्धोपासनाविषयत्वात् ब्रह्मविद्यायाः अन्यसमुच्चयं दर्शयति ।

यदपीदमुक्तम् “ न कर्मणा न प्रजया ” (Mahānārāyaṇa, X, 5)
इत्यादिप्रतिषेधः केवलकर्मविषयो न समुचितकर्मविषयः ’ इति, तदपि न्यायही-
नम् ; विशेषाभावात् । न हि केवलकर्मविषयोऽयं प्रतिषेधो न समुचितविषयः
इति किञ्चिद्विशेषं पश्यामः । नापि समुच्चयविधिसामर्थ्यादेव विशेषलाभः, समुच्चये
प्रमाणाभावस्य दर्शितत्वात् । अनित्यत्वं च कर्मसाध्यस्य श्रुतिन्यायप्रसिद्धं [न
परिहर्तुं परिहर्ते ; तयोः सङ्कोचे कारणाभावात् । न च समुच्चयविधिरस्ति येन तद्व-
लात् सङ्कोचः परिकल्प्येत । तस्मात् कर्मसाध्यत्वे मोक्षस्य अनित्यत्वं अत्रापि दुर्वा-
रमेव । ततश्च “ स्वे स्वे कर्मण्यभिरतः ” (Gītā, XVIII, 45) इत्याद्याश्रमकर्मणां

१. A: करो यतः

२. D: परं

३. A: तीर्त्वा

४. D omits तत्रापि

५. C: इत्याद्यपि

६. D: कर्माङ्गविद्योपासनाविधिपरत्वात्
न

७. C: सनादि

८. D omits कर्म

९. C: इत्यत्र ;

D: इति विशेषं

१०. C: सिद्धं ;

D omits न्याय

११. D omits the part within bra-
ckets.

१२. C: शक्यते

१३. E: कल्प्यते

१४. C omits अत्र

१५. E omits ततश्च

सिद्धिहेतुत्ववचनं अन्तःकरणशुद्धिमेव कर्मफलं दर्शयति । “ स्वकर्मणा तमभ्यर्च्य सिद्धिं विन्दति मानवः ” (Gītā, XVIII, 46)] इति कर्मफलभूतां सिद्धिमुक्त्वा सिद्धिं प्राप्तस्य “ बुद्ध्या विशुद्धया युक्तः ” (Gītā, XVIII, 51) इत्यादिना शम-दमोदीनि बहूनि साधनान्यभिधीय अन्ततो “ मां तत्त्वतो ज्ञात्वा विशेते तदनन्तरम् ” (Gītā, XVIII, 55) इति तस्य केवलादेव ज्ञानात् मोक्षस्य प्रदर्शितत्वात् । अत एव हि “ कर्मणैव हि संसिद्धिम् ” (Gītā, III, 20) इत्यादिवचनं कर्मणां परम्परया मोक्षसाधनत्वं एव दर्शयति । यदि जनकादयः तत्त्वदर्शिनः तदा कर्म अपरित्यज्यैव सिद्धिमास्थिताः इति योजना । अतो यावज्जीवांदिश्रुतिः^१ अमुमुक्षूणां उपात्तदुरितक्षयद्वारेण^२ प्रत्यवायपरिहारफलस्यैव कर्मणः^३ संयोगपृथक्त्व-न्यायेन^४ विविदिषादिद्वारा ज्ञानोत्पत्तिफला मुमुक्षूणाम् । तस्मात् कर्माणि विविदिषाहेतुत्वेन अन्तःकरणशुद्धिद्वारेण वा^५ ज्ञानोत्पत्तिहेतुत्वात् परंपरया मोक्षसाधनानि इति सिद्धम् ।

इति तत्त्वशुद्धौ समुच्चयवादनिराकरणप्रकरणम् ।

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| १. C: हेतुवचनं | ९. C E: कर्मपरम्परया |
| २. A D: दमादिबहुसाधनानि | १०. D omits आदि |
| ३. D: अभिधीयन्ते ततो | ११. C adds अपि |
| ४. A: अन्ते ततो | १२. D: द्वारा |
| ५. D: व्यश्नुते | १३. D omits परिहार |
| ६. C omits प्र | १४. A D: फलेनैव |
| ७. A E: च for हि ; | १५. A D: कर्मणां |
| D: तथैव च | १६. A C: पृथक्त्वेन |
| ८. D: इति तद्वचनं | १७. D omits वा |

॥ आत्मज्ञानाधिकारिनिरूपणं एकचत्वारिंशम् ॥

त्यक्तेषुः परमहंसवरैजसं

निर्धूतमोहमदमानमनःसरोजे ।

संदृश्यते सकलभूतहृदिस्थमेकं

यद्भक्त नौमि तदखण्डचिदेकरूपम् ॥

संप्रति विचार्यते ' किं कर्मज्ञानकाण्डद्वयं एकाधिकारम् ? आहोस्वित् भिन्नाधिकारम् ? ' इति । इह खलु केचित् वेदान्तवाक्यतात्पर्यापरिज्ञानात् एकाधिकारमाहुः । तथा हि—एकाध्ययनविधिप्रयुक्तत्वात् सकलवेदाध्ययनस्य सकलवेदार्थविचारोऽपि एकाधिकारो युक्तः ; अध्ययनविधेश्च अर्थावबोधपर्यवसायित्वात्, अर्थावबोधस्य विचारमन्तरेणानुपपद्यमानत्वात् । न च अध्ययनविधेः अक्षरग्रहणमात्रे पर्यवसानमवकल्पते, अपुरुषार्थत्वात्तस्य । न चापुरुषार्थे साध्यमात्रे [विधेः पर्यवसानं संभवति, अध्ययनमात्रादेव तत्सिद्धेः अक्षरग्रहणस्याप्यभावप्रसङ्गात् । अतः अध्ययनभावार्थवत् अक्षरग्रहणस्याप्यपुरुषार्थत्वात् साध्यत्वेऽपि तस्य तदुज्जितत्वा पुरुषार्थावबोधे एव] अध्ययनविधिः पर्यवस्यति । यदि च अध्ययनविधिः अक्षरग्रहणमात्रे पर्यवस्येत्, तदर्थविचारस्य प्रयोजकाभावात् मीमांसाद्वयमनारभ्य स्यात् । तस्मात् अर्थावबोधपर्यन्तोऽध्ययनविधिः विचारमन्तरेणानुपपद्यमानोऽध्ययनाधिकारिणं प्रति सकलवेदार्थविचारं प्रयुङ्क्ते । अपि च “ वेदः कृत्स्नोऽधि-

१. E omits यत्

२. D omits संप्रति विचार्यते

C: इदमिदानीं विचार्यते

३. E adds एव

४. C: किल ;

D omits the word.

५. A B: हि for अपि

६. A B: पर्यन्तत्वात् ;

D omits this word.

७. E omits the portion within brackets.

८. A omits अध्ययनमात्रादेव

९. C: अध्ययनवत्

१०. C D: पुरुषार्थभूतार्थावबोधे

११. D: सकलमेव

गन्तव्यः सरहस्यो द्विर्जन्मना ” (Manu, II, 165) इति स्मृतौ अधिगमस्यार्थावबोधे-
पर्यन्तत्वात् एकाधिकारो निखिलवेदार्थविचार इति प्रतीयते । अपि च नित्यनैमित्तिक-
कर्मणां तत्साधनानां च परित्यागे प्रमाणाभावात् तदधिकारिण एव ज्ञानविचारेऽप्य-
धिकारः । ऋणापाकरणस्यावश्यकर्तव्यत्वात् च न कर्मपरित्यागो युज्यते । न च
* “ ब्रह्मचर्यादेव प्रव्रजेत् ” (Jābāla, 4) इत्यादिशास्त्रात् अग्निहोत्रादिकर्मणामनारंभः
प्रारब्धस्य वा परित्यागो विधीयते इति ; अन्धपङ्गवाद्यनधिकृतविषयत्वात्तस्य ।
न च “ ब्राह्मणः प्रव्रजेत् गृहात् ” इत्यादिशास्त्रात् आरब्धस्यैवाग्निहो-
त्रादेः परित्यागः प्राप्नोति, तस्यापि यावज्जीवश्रुतिविरोधेन कर्मानुष्ठानाशक्तविषय-
त्वात् । अथापि कथञ्चित् संन्यासशास्त्रादेव समर्थस्यापि चतुर्थाश्रमप्राप्तिः, तथैपि
स्वाश्रमैर्विहितकर्मात्यागात् कर्माधिकारिण एव ज्ञानाधिकार इति लभ्यते । तस्मात्
कर्मज्ञानकाण्डद्वयमेकाधिकारम्—इति ।

अत्राभिधीयते । किं कर्मज्ञानकाण्डयोः परस्परसम्बन्धात् एकाधिकारत्व-
मुच्यते, किं वा एकाध्ययनविधिप्रयुक्तत्वात् सकलवेदार्थविचारस्य, आहोस्वित्क-

१. D: द्विजोत्तम
२. A C E बोधत्वात्
३. E: प्रतिविधीयते
४. D omits च
५. E: कारेऽपि ऋणापाकरण
६. D: अवश्यकत्वात्
७. D omits च
८. D: त्रादिकर्मणामेवारंभः
९. A: अवसीयते
१०. A C E omit इति
११. C D E: नापि
१२. D adds च
१३. E: पाक्षविगीत for स्वाश्रमविहित
१४. D: परित्यागात् ; A: कर्मात्यागात्

१५. The text in D runs: एकाध्यय-
न[त्वात् मोक्षस्य । तस्मान्न कर्म-
ज्ञानकाण्डयोः परस्परसम्बन्धः ।
अथैकाध्ययनविधिप्रयुक्तत्वात् विचा-
रद्वयस्य एकाधिकारत्वं इति मन्येत,
तदपि नातिचतुरश्रम्, अध्ययन-
विधेः अक्षरग्रहणमात्रफलत्वात् अर्थ-
विचारस्य अध्ययनविधिप्रयोज्यत्वा-
भावात् । कर्मविचारो हि अग्निहो-
त्रादिविधि]-प्रयुक्तत्वात् सकलवेद-
विचारस्य, आहोस्वित् कर्मणां परि-
त्यागाभावात् ? इति । The
portion within brackets is a
wrong insertion of a part of
the argument that follows
later in the same chapter.
१६. D omits अर्थ

मेषां परित्यागाभावात् ? इति । न तावत् परस्परसम्बन्धे श्रुत्यादिप्रमाणमस्ति । नापि न्यायतः संभवति, शेषशेषित्वस्य वा एकशेषिसम्बन्धस्य वा निरूपयितुमशक्यत्वात् । न तावत्कर्मकाण्डस्य न्यायसहस्रद्वारेण ज्ञानकाण्डशेषत्वं संभवति, सिद्धसाध्यविषयत्वेन भिन्नन्यायगोचरत्वात्तयोः । नापि कर्मावबोधद्वारेण ब्रह्मज्ञानशेषत्वं संभवति, अनुमानादन्यत्र अर्थान्तरबोधमात्रस्य स्वज्ञेयद्वारमनपेक्ष्य अर्थान्तरज्ञानेऽनुपयोगात् । नापि कर्मानुष्ठानद्वारेणोपयोगः, अकर्मसाध्यत्वात् ज्ञानैस्य । नापि कर्मफलावाप्तौ [कर्मप्रविलयात् तद्वारेणोपयोगः इति शङ्कनीयम् ; वैषयिकसुखानुभवस्य कामोद्भवहेतुत्वात्] कर्मप्रविलयानुपपत्तेः । नापि ज्ञानकाण्डस्य कर्मकाण्डोपयोगः, ऐकान्त्यविज्ञाने सति सकलप्रवृत्त्यनुपपत्तेः । तस्मात् न काण्डयोः शेषशेषित्वेन सम्बन्धः । नाप्यनयोरेकशेषत्वेन सम्बन्धः, प्रमाणाभावात् अनुपपन्नत्वाच्च । न च “सर्वे वेदा यत्पदमामनन्ति” (Kāṭha, II, 15) इति सर्वस्य वेदार्थस्य मोक्षसाधनत्वं मुच्यते ; तत्रैव वेदशब्दस्य वेदान्तविषयत्वात् ; “वेदान्तविज्ञानमुनिश्चितार्थाः” (Mund., III, ii, 6) इति श्रुत्यन्तरात् “नाहं वेदेन तपसा” (Gitā, II, 53) इत्यादि स्मृतेश्च ।

अथ एकाध्ययनविधेः एकं फलं वक्तव्यम् ; ततश्चैको मोक्षः काण्डद्वयस्य

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| १. D omits नापि न्यायतः संभवति | ११. D: सकल...वृत्त्यनुपपत्तेः |
| २. D omits काण्ड | १२. A: तस्मिन् |
| ३. A E: अर्थमन्तरावबोधमात्रस्य | १३. A E: काण्डद्वययोः |
| ४. A D omit स्व | १४. C: एकशेषिसम्बन्धः |
| ५. E: ज्ञानानुपयोगात् । | १५. C: प्रमाणाभावद्वारेणोपयोग इति शङ्कनीयम्, वैषयिकसुखानुभवस्य |
| ६. D: अनुपयोगात् | १६. C: साधनत्वं सूच्यते |
| ७. D: अभावस्य | १७. A: ततस्तत्र |
| ८. C drops the part within brackets. | १८. C omits आदि |
| ९. E: काल | १९. D: एकफलं |
| १०. D omits वि | |

फलमित्युच्यते । तदपि नै ; तत्तद्विध्युद्देशवाक्येषु स्वर्गपशुपुत्रादिकलान्तरश्रवण-
[विरोधात्^१ । न च कर्मणां मोक्षफलत्वसंभवः, ज्ञानमात्रसाध्यत्वान्मोक्षस्य ।
तस्मान्न कर्मज्ञानकाण्डयोः परस्परसम्बन्धः ।

अथैकाध्ययनविधिप्रयुक्तत्वात् विचारद्वयस्य एकाधिकारित्वम्, इति मन्येत,
तदपि नातिचतुरश्रम् ; अध्ययनविधेरक्षरग्रहणमात्रफलत्वात्, अर्थविचारस्य अध्य-
यनविधिप्रयोज्यत्वाभावात् । कर्मविचारो हि^२ अग्निहोत्रादिविधि]-प्रयोज्यः । ज्ञान-
विचारस्तु श्रवणादिविधिविहितं एव । न चाक्षरग्रहणं निष्प्रयोजनम्, फलवदर्थवा-
बोधहेतुत्वात् । ननु यत्सम्बन्धादक्षरग्रहणस्य प्रयोजनत्वं स एव साक्षाद्विधेः प्रयो-
जनमस्तु ; किमक्षरग्रहणेन ? नैतत्सारम् ; एवं च सति स्वर्गादेरेव प्रयोजनत्वप्रसङ्गः,
तस्यैव पुरुषार्थत्वात्, तत्सम्बन्धनिमित्तत्वादन्यपुरुषार्थत्वस्य^३ । अथ तस्य विध्यन्तर-
फलत्वात् नाध्ययनविधिफलत्वमुच्यते, तर्हि विधितः^४ स्वीकृताक्षरफलत्वात् अर्थावबो-
धस्यापि न विधिफलत्वम् ।

स्यादेतत् ‘विचारोत्पाक् उत्तरं कर्तुं विध्यर्थोऽवगतो नै वा इति विकल्प-
नीयम् । अवगतश्चेत् विचारानर्थक्यप्रसङ्गः । अनवगतश्चेत् स्वयमप्रतीयमानः कथं

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| १. C E omit न | १२. A E: पार्थस्वस्य । विध्यन्तर omit- |
| २. E: तत्तद्विद्युद्देशवाक्येषु | ing अथ तस्य ; |
| ३. D omits the portion bracket- | C D: पुरुषार्थस्य |
| ed. | १३. D: विधान्तर |
| ४. C omits च | १४. D: फलाभावात् |
| ५. C: कारत्वं | १५. D: फलमित्युच्यते |
| ६. E omits हि | १६. C: उच्येत |
| ७. D omits विधि | १७. C: विधिस्वीकृताक्षरग्रहणफलत्वात् |
| ८. D: जकम् | १८. D omits विचारात् |
| ९. E omits स एव | १९. D: उक्त for उत्तर |
| १०. C omits च | २०. C drops क्तु |
| ११. D: तस्माध्न | २१. C: अनवगतो for न |

विचारं प्रयुनक्ति* ? उत्तरविधिप्रयोज्यत्वे च विचारस्य अनेकविधिप्रयोज्यत्वमाश्रयणी-
यम् । ततो वरमेकाध्ययनविधिप्रयोज्यत्वम् ' इति । तदपि न प्रेक्षापूर्वकारिभि-
रुपेक्षितमिव प्रतिभाति ; गृहीतपदपदार्थसम्बन्धस्य व्याकरणाद्यङ्गसहिताध्ययनादेव
वाक्यार्थेष्वपाततैः प्रतीतिसंभवात् । अतो नात्यन्तमग्निहोत्रादिविधेरप्रतिपत्तिः ।
नापि विचारानपेक्षा, प्रतिपक्षप्रतिक्षेपेण निर्णयस्य विचारसव्यपेक्षत्वात् । न च
विचारस्यानेकविधिप्रयोज्यत्वं दोषाय ; प्रतिवाक्यार्थं विचारभेदात्, संभूय सर्ववि-
धीनां एकविचारप्रयोजकत्वाभावात् । न च विचारस्य अध्ययनविधिप्रयोज्यत्वं
संभवति, तस्याक्षरग्रहणपर्यवसानादित्युक्तम् । अपि च अर्थावबोधपर्यन्तेऽध्ययने
सत्रबृहस्पतिसवादिषु राजन्यवैश्ययोः अनध्ययनमेव स्यात् । 'न च तद्युक्तम् ; " वेदः
कृत्स्नोऽधिगन्तव्यो सरहस्यो द्विजन्मना" (Manu, II, 165) इति स्मृतेः, स्वाध्या-
यशब्दसङ्कोचे^{१५} प्रमाणाभावाच्च । न चानधिकृतकर्मणां [अनुष्ठेयत्वात् तद्वाक्या-
ध्ययनं तदर्थावबोधश्च इति युक्तम्, अधिकृतकर्मपरिज्ञानादेव अनुष्ठेयनिश्चयोपपत्तेः
अनधिकृतानामप्राप्तानुष्ठानत्वात् स्वत एव निवृत्तिसिद्धेः । न च तदध्ययनादेव अनु-

- | | |
|--|---|
| * All the mss. read प्रयुनक्ति, the plural. | ११. D: अध्ययन |
| १. E omits पद | १२. D: न चैतत्कां |
| २. A: आपातप्रतीति ;
E: स्वाप्रतीति | १३. E: तदुक्तं |
| ३. D: नाग्निहोत्रादत्यन्तमप्रतिपत्तिः | १४. C D: शब्दस्य ; E omits शब्द |
| ४. E: प्रतिपत्ति for अप्रतिपत्ति | १५. A: संकोचक ;
D: संकोचप्रमाणाभावात् |
| ५. A originally read पक्षप्रतिक्षेपेण
and subsequently the corre-
ction was into प्रक्षेपेण ;
E omits प्रति | १६. D omits च |
| ६. D: प्रतिवाक्यमर्थविचार | १७. A: अनु ; D: अनुष्ठेयत्वात् ;
E omits the portion brac-
keted. |
| ७. D: विद्यानां for विधीनां | १८. D inserts न |
| ८. D: एव | १९. D: अनधिकृत |
| ९. E: विचारकश्च | २०. D: अनुमेय |
| १०. A: प्रयोजकत्वात् | २१. D: अनधिकृतकर्मानुष्ठानानां अप्रा-
प्तानुष्ठानत्वात् |

ष्टेयत्वाशङ्का, अर्थावबोधपर्यन्तेऽध्ययने] तद्वाक्याध्ययनमेव न भविष्यतीत्युक्तत्वात् ।
अक्षरग्रहणान्तेऽध्ययनविधौ अनधिकृतवाक्याध्ययनस्य प्रायश्चित्तजपाद्युपयोगः ।
न चार्थावबोधं प्रायश्चित्तादिकं^१ चोद्दिश्य एको^२ विधिः संभवति । अतो नाध्ययन-
विधिः अर्थावबोधफलः, किं तु अक्षरग्रहणमात्रफल एव ।

अपरे पुनराचक्षते—“ अष्टवर्षं ब्राह्मणमुपनयीत तमध्यापयीत ”
इत्यध्यापने नियोगः प्रतीयते । स च नियोज्यमन्तरेणानुपपन्नः सन्
“समाननोत्सञ्जनाचार्यकरणज्ञानभृतिविगणनव्ययेषु नियः” (Pāṇini, I, iii, 36)
इत्यात्मनेपदसामर्थ्यात् साध्यतया प्रतीयमानमाचार्यत्वं फलत्वेन परिकल्प्य तत्कामं
नियोज्यत्वेन स्वीकरोति^३ । ततश्च उपनयनाध्यापनयोः एकप्रयोज्यत्वावगमात्
‘अष्टवर्षं ब्राह्मणमुपनयीत तमध्यापयीत^४’ इति संपद्यते ।
तत्र^५ माणवकस्याध्यापनं प्रत्यञ्जत्वावगमात् अकिञ्चित्करणस्य शेषत्वानुपपत्तेः
आचार्यमुपगम्याध्ययनं कुर्वन् अध्यापनं प्रति शेषत्वं प्रतिपद्यते । ततश्च स्वाध्याया-
ध्ययनं प्रयुञ्जानोऽध्यापनविधिः अर्थावबोधपर्यन्तमध्ययनं प्रयुङ्क्ते, अध्ययनानिष्पत्तौ
अध्यापनानिष्पत्तेः अध्ययनस्यार्थावबोधपर्यन्तत्वात् । [न^६ च स्वविधिप्रयुक्तमध्ययन-
मिति युक्तम्, अध्ययनविधेरश्रूयमाणाधिकारित्वात् ।] न च प्रयुक्त्यन्तरसंभवे

१. D: अथ वानाधपर्यन्ताध्ययने
२. A omits अध्ययने
३. A omits न
४. C: योगात्
५. C: श्रित्तं कर्म चोद्दिश्य
६. D: चोद्दिष्टश्चैको
७. C D: अध्यापयेत्
८. D: परिकल्पितं
९. D: स्वरोति
१०. * A C E: प्रयोगतावगमात्

११. C: अष्टवर्षं
१२. C: पयेत्
१३. D: तस्मात्
१४. D: किञ्चित्करणस्य
१५. D: पर्यन्ते
१६. C D E omit this word.
१७. C drops the portion within brackets.
१८. A. कार ;
E: कारप्रमाणं, न च

सत्यपि अधिकारकल्पनायाः प्रयोजकत्वं युक्तं कल्पयितुम् । तस्मादध्यापनविधि-
सामर्थ्यादेव अध्ययनमर्थावबोधपर्यन्तम्—इति ।

तत्र वदामः । भवेदध्ययनस्याध्यापनविधिप्रयुक्तता ; तथापि अध्ययनविधेः
अक्षरग्रहणमात्रैफलत्वस्य दर्शितत्वात् तत्पर्यन्तमेवादध्ययनं प्रयुञ्जानोऽध्यापनविधिः^१
तन्निर्णयैव स्वयमेव निष्पत्तेः नार्थावबोधपर्यन्तमध्ययनं प्रयुङ्क्ते । न चाध्यापनं^२
नित्यतया विधेयम्, वृत्त्यर्थत्वात्तस्य ।

[“ वैष्णवांस्तु कर्मणामस्य त्रीणि कर्माणि जीविका ।

याजनाध्यापने^३ चैव विशुद्धाच्च प्रतिग्रहः ॥

ब्राह्मणस्याधिकारोः प्रवचनयाजनप्रतिग्रहाः । ” (Manu, X, 76)

इत्यादिस्मरणात् । अतो वृत्त्यर्थत्वादनित्योऽध्यापनविधिः ।] न ह्यनित्येन नित्य-
मध्ययनं प्रयुज्येत, तस्याप्यनित्यत्वप्रसङ्गात् । ततश्चाचार्यत्वस्य अध्यापनसाध्यत्वेऽपि
वृत्तिप्रयुक्ताक्षरग्रहणनिमित्ताचार्यत्वमेव [प्रतीयते, नालौकिकमेव ।]

- | | |
|--|--|
| १. C omits अपि | १४. D: ध्यापनं नैव |
| २. D: कारि | १५. D: अधिकाराः |
| ३. C D: कल्पनया | १६. A: प्रवृत्त्यर्थं |
| ४. E omits युक्तम् | १७. C: प्रयुज्यते ; D: प्रयुज्येत |
| ५. D omits मात्र | १८. D: आचार्याध्याय etc. |
| ६. E omits तत् | १९. E: अध्य.....स्वेऽपि प्रतिपत्ति-
क्ताचरणनिमित्ताचार्यत्वमेव आचा-
रग्रहणनिमित्तमाचार्यत्वं प्रचक्षते इति
वचनात् ; अथ वा |
| ७. E drops विधिः | |
| ८. D: तन्निष्प्रयोवस्य निष्पत्तेः | |
| ९. A: स्वयमपि | |
| १०. D: अवभास | २०. A E: आचार्य ; D: अक्षर |
| ११. D: अध्ययनं | २१. D: प्रयुक्त for निमित्त |
| १२. D: तत्पूर्वत्वात् for वृत्त्यर्थत्वात् | २२. D omits the words within
brackets. |
| १३. C omits the part within
brackets. | |

“ उपनीय तु यः शिष्यं वेदमध्यापयेत् द्विजः ।

सकल्पं सरहस्यं च तमाचार्यं प्रचक्षते ॥ ” (Manu, II, 140)

इति स्मृतावपि प्रसिद्धमेव आचारग्रहणनिमित्तमाचार्यत्वमनूद्यते, ‘प्रचक्षते’ इति वचनात् । अथ वा अध्यापयितुः आचार्यसंज्ञा विधीयते, “ आचार्याय गां ददाति ” इत्यादिविधिशेषत्वेन । तस्मात् “ अष्टवर्षं ब्राह्मणमुपनयीत तर्मेध्यापयीत ” इति नायमध्यापनविधिः, किं तु [वृत्त्यर्थत्वेन प्राप्तमध्यापनमनूद्य अप्राप्तमध्ययनमेव उपनयनसहितं विधीयते ;] यथा वृत्त्यर्थत्वेन प्राप्तयौजनानुवादेन “ ग्रामकामं याजयेत् ” इति ग्रामकामस्य यागो विधीयते । तदेवं “ अष्टवर्षो ब्राह्मण उपगच्छेत् आचार्यं सोऽधीयीत ” इत्यध्ययनविधिः । तत्र वयोविशिष्टां वा जातिः जातिविशिष्टं वा वयः अधिकारिविशेषणं संपद्यते । ततश्च अध्ययनविधेरेव साधिकारित्वात् अध्यापनविधेरनित्यत्वाच्च नाध्यापनविधिप्रयुक्तमध्ययनम् । तस्मात् अध्ययनविधेः अर्थावबोधपर्यन्तत्वाभावात् अर्थविचारस्य नाध्ययनविधिप्रयोज्यत्वलाभः । ततस्तन्निमित्तमपि न एकाधिकारित्वं संभवति ।

अथ कर्मणां परित्यागासंभवात् एकाधिकारित्वात् कल्प्येत, तदसत् ; “ सर्वधर्मान् परित्यज्य मामेकं शरणं ब्रज ” (Gītā, XVIII, 66) इति भगवद्वचनात्

१. D: सिद्धमक्षरग्रहणनिमित्तं
२. D omits आदि
३. E: तत्प्राप्तमध्यापनं आद्यप्राप्तमध्ययनमेव उपनयनसहितं विधीयते ।
४. C omits तमध्यापयीत
५. A omits the words within brackets.
६. D प्राप्तमध्ययनमेवोपनयनसंहतं
७. D: प्राप्तमनूद्य
८. C: अभिधीयेत्
९. D: अध्यापन

१०. A E: विशिष्टया ; all omit जातिः
११. D: कारि
१२. D omits च
१३. D. भास for बोध
१४. D adds इति
१५. C omits ततः ;
D reads अतः
१६. D: त्यागाभावात्
१७. A E: कारत्वादध्यापनं कल्प्येत ;
D: कारत्वं
१८. A C: तदप्यसत्

[सर्वकर्मपरित्यागोपपत्तेः । ननु “संन्यासस्य महाबाहो तत्त्वमिच्छामि वेदितुम् ” (Gitā, XVIII, 1) इति पृष्ठो भगवान्] “काम्यानां कर्मणां न्यासं संन्यासं कवयो विदुः” (Gitā, XVIII, 2) इत्युपक्षिप्य तत्रैव कर्मणां अनुष्ठानपरित्यागयोः विप्रतिपत्तिं प्रदर्श्य “निश्चयं शृणु मे तत्र ” (Gitā, XVIII, 4) इति स्वमतत्वेन “यज्ञदानतपःकर्म न त्याज्यं कार्यमेव तत् ” (Gitā, XVIII, 3) इत्याह ; तस्मात् उपक्रमानुसारेणोपसंहारेऽपि काम्यकर्मपरित्याग एव भगवतोऽभिमत इति गम्यते । तदेतत् तत्त्वदर्शनविद्वेषव्याकुलैवेतस्तथा पूर्वापरपर्यालोचनाक्षमैः उत्प्रेक्षितम् । यावता भगवतैव तत्रैवाध्याये “स्वकर्मणा तमभ्यर्च्य सिद्धिं विन्दति मानवः ” (Gitā, XVIII, 46) इति कर्मप्रयोजनं परिसमाप्य सिद्धिं प्राप्तस्य शमदमादीनि साधनानि विधाय ज्ञानादेव मुक्तिमुत्त्वा “सर्वगुह्यतमं भूयः ” (Gitā, XVIII, 66) इति प्रशस्यै सर्वकर्मसंन्यासं ऐकात्म्यविज्ञाननिष्ठाङ्गत्वेन “सर्वधर्मान् परित्यज्य ” (Gitā, XVIII, 66) इत्याह । तथा च तत्र तत्र ज्ञान-निष्ठस्य कर्मणि प्रयोजनाभावं दर्शयति भगवान्

“यस्त्वात्मरतिरेव स्यादात्मतृप्तश्च मानवः ।

आत्मन्येव च सन्तुष्टः तस्य कार्यं न विद्यते ॥ ” (Gitā, III, 17)

इत्यादि । तथा चापस्तम्बोऽपि समस्तलौकिकवैदिककर्मतत्साधनपरित्यागपूर्विकामेवात्मज्ञाननिष्ठामाह “तस्य मुक्तमाच्छदनं विहितम्, सर्वतः परिमोक्षमेके, सत्यानृते सुख-दुःखे वेदानिमं लोकममुं च परित्यज्यात्मानमन्विच्छेत् ” (Āp. Dh. Sū., II, xxi,

१. D omits the part bracketed.

२. A: तत्त्वादर्शन

३. C: व्याकुलीकृत ;

D: व्याकुलितस्तथा

४. C: साधनत्वेन

५. C: प्रशंसनमभिधाय ;

D: प्रदर्श्य

६. C omits one तत्र

11—13) इति । ननु स्वयमेव “ तच्छास्त्रैर्विप्रतिषिद्धम् ” (Ibid., 15) इति सर्व-
कर्मसंन्यासं दूषयति । नैतद्युक्तम् ; “ बुद्धेःक्षेमप्रापणम् ” (Ibid., 14) इत्यात्म-
न्वेषणमात्रेण क्षेमप्रापणस्यानन्तरप्रकृतस्य मनननिदिध्यासनशास्त्रविप्रतिषेधाभिधा-
नात् ; तत्रैव च दूषणान्तरमाह “ बुद्धे चेत् क्षेमप्रापणमिहैव न दुःखमुपलभेत ”
(Ibid., 16) इति । अतो न पूर्वोक्तसंन्यासस्य शास्त्रविप्रतिषेधो युक्तिविरोधो वार्त्त
विवक्षितः । न च यावज्जीवश्रुतिविरोधात् कर्मपरित्यागस्मृतेरप्रामाण्यमिति^{१०} शङ्कनी-
यम् ; श्रुत्यैव आत्मज्ञानशेषत्वेन कर्मपरित्यागस्य दर्शितत्वात् , भिन्नविषयत्वाच्च अनुष्ठा-
नपरित्यागशास्त्रयोः ‘ अविरक्तविषयं अनुष्ठानशास्त्रं विरक्तमुमुक्षुविषयं परित्यागशा-
स्त्रम् ’ इति । श्रुतिश्च “ शान्तो दान्त उपरतस्तितिक्षुः समाहितो भूत्वात्मन्येवात्मानं
पश्येत् ” (Brh., IV, iv, 23) इत्याह । तत्र प्रतिषिद्धानां तावत् प्रतिषेधशास्त्रा-
देव निवृत्तिः । काम्यानां तु विरक्तत्वादनारंभः । लौकिकानां च अविहिताप्रतिषि-
द्धानां शान्त इति बाह्यकरणनिर्वर्त्यानां प्रतिषेधः ; दान्तः इत्यन्तःकरणनिर्वर्त्यानां^{११}
प्रतिषेधः । परिशेषात् शास्त्रैर्विप्रतिषिद्धानां नित्यानां [उपरतशब्देन परित्यागः

१. C: विप्रतिषिद्धबुद्धेः । आपाततो
ज्ञातेऽप्यात्मनि क्षेमप्रापणं मोक्ष
इति पूर्वपक्षसूत्रार्थः । तत्र सिद्धा-
न्तसूत्रम् “ तच्छास्त्रैर्विप्रतिषिद्धम् ”
इति । तदापातदर्शनमात्रेण
क्षेमप्रापणे श्रवणमनननिदिध्यासन-
विधायि शास्त्रं विरुद्धमिति श्रवणा-
दिपूर्वकसाक्षात्कारादेव मोक्ष इति
सिद्धान्तसूत्रार्थः । अतः संन्यासस्य
शास्त्रविप्रतिषिद्धत्वाशङ्का तद्विधाय-
कशास्त्रानभिज्ञकृता न आपस्तम्बसूत्रे-
ऽवतरतीति भावः । मिति सर्वकर्म-
संन्यासं दूषयतीति चेत् , नैतद्युक्तम् ।
etc.

२. C: इत्यात्मन्वेषण

३. D omits वि

४. E: वेधानां तस्यैव

५. C D omit च

६. C D: बुद्धेः

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७. D: संन्यासशास्त्र

८. D: तत्र

९. D E: श्रुतेः

१०. A: अप्रामाण्यमाशङ्कनीयम् ;

D: अप्रामाण्यं शङ्कनीयम्

११. D omits विरक्त

१२. A C: च for तु

१३. A: निवर्त्यानां ; D: करणाभिनिवर्त्यानां

१४. A C E: वेधानां

१५. A: निवर्त्यानां

१६. A inserts this word later ;
missing in C D E.

१७. C omits परि ; D: शास्त्रस्य प्रापि-
तानां

१८. A omits निवर्त्यानां

१९. D: उपरति ; E omits the part
in brackets.

२०. A: त्यागसिद्धिः ;

D: परित्यागः प्रसिद्धः

सिद्धः । तदेवं श्रुतिस्मृत्योः कर्मपरित्यागस्य सिद्धत्वात् अनुष्ठानपरित्यागशास्त्रयोश्च विरक्ताविरक्तविषयत्वेन व्यवस्थितत्वात् आत्मज्ञानाङ्गत्वेनै सर्वकर्मसंन्यासोऽवगतः । तमात्म]—ज्ञानाधिकारिणं प्रति अथर्वणे

“ सशिखं वपनं कृत्वा बहिः सूत्रं त्यजेद्बुधः ।

यदक्षरं परं ब्रह्म तत्सूत्रमिति कल्पयेत् ” ॥ (Brahmopaniṣad)

इति श्रवणात्, “ पुराणानि परित्यज्य नवानि गृह्णीयात् ” इति पुनर्यज्ञोपवीत-ग्रहणवचनस्य कुटीचकादिविषयत्वात् ; [ज्ञाननिष्ठस्य च] “ ज्ञानशिखिनो ज्ञाननिष्ठाः ज्ञानयज्ञोपवीतिनः ” (Brahmop.) इति ज्ञानव्यतिरिक्तशिखायज्ञोपवीतप्रतिषेधात् , श्रुत्यन्तरे च “अथ परिव्राट् विवर्णवासा मुण्डं उदरपाञ्चर्य्यनिष्ठो^{१०} भिक्षार्थी ग्रामं प्रविशेत् सायं प्रदक्षिणेन अविचिकित्सन् सार्ववर्णिकं भैक्षचरणं अभिशस्तपतितर्वजं यज्ञोपवीती शौचनिष्ठः काममेकं वैणवं दण्डमाददीत” (Cp. Jābāla, 5, 6 ; Aruṇeya, 4) इति लिङ्गविशेषावगमात्, परमहंसपरिव्राजक एव ज्ञाननिष्ठायामधिकारी इति गम्यते । अन्येषामाश्रमिणां शुद्धान्तःकरणतया प्रत्यक्प्रवणानां जन्मान्तरे संन्यासः कल्प्यते, [यर्थी प्रथमाश्रमे एव वैराग्यदर्शनात् जन्मान्तरे यज्ञादिसंपत्तिः^{११} कल्प्यते ।]

१. D: भवेदेवं

२. A: तत्त्वम्

३. D: ज्ञानाङ्गत्वे

४. A: अवगतं

५. C omits this word ;

D: धारयेत्

६. C: कुटिचकादि

७. A D E drop the words in brackets.

८. C drops this word.

९. C: श्रुत्यन्तरं च

१०. D: विवर्णाचार्यासा मुण्डो

११. C D: पाञ्चोऽरण्य

१२. All except D: नित्यो

१३. C: भैक्षं ; D: भैक्षचरणं

१४. D: पतितं वर्जयन्

१५. D: कल्पते

१६. C omits the portion in brackets.

१७. D: सम्बन्धः

१८. D: कल्पते

अविरक्तानामपि ख्यात्यादिप्रयोजनान्तरानपेक्षाणां अपर्युदस्तत्वात् कलमषनिवर्हणद्वारेण अद्वैतवासनाद्वारेण च वेदान्तश्रवणमुपकरोत्येव । न हि तेषामस्मिन्नेव जन्मनि निर्विचिकित्सं विज्ञानमुर्दयमासादयति, अधिकारपौष्कल्याभावात् ।

यत्पुनरुक्तम् “ ब्रह्मचर्यादेव प्रव्रजेत् ” (Jābāla, 4) इत्यादिशास्त्रं अन्ध-
पङ्क्वादिविषयं न विरक्तविषयम् ’ इति, तदयुक्तम् ; आश्रमान्तरधर्मासमर्थानां
अन्धादीनां संन्यासधर्मेऽप्यसमर्थत्वात् । अर्थं तत्र एकदेशविकलमप्यनुष्ठीयते, समा-
नमेतदाश्रमान्तरधर्मेऽपि । अपि च “ ब्रह्मचर्यं समाप्य गृही भवेत् गृहात् वनी भूत्वा
प्रव्रजेत् यदि वेतरथा ब्रह्मचर्यादेव प्रव्रजेत् ” (Jābāla, 4) इत्यधिकृतानां संन्यास-
मुक्त्वा “ अथ पुनः^{१४} अव्रती वा व्रती वा ” (Jābāla, 4) इत्यादिना अनधि-
कृतानां पृथगेव संन्यासमाह ।

यदप्युक्तम् ‘ ऋणापाकरणस्यावश्यंभावित्वात् कर्मपरित्यागो न प्राप्यते ’
इति, तदप्युक्तम्, विरक्ताविरक्तविषयत्वेन अनुष्ठानपरित्यागयोः विभागस्य दर्शि-
तत्वात् । अतो युक्त एवात्मज्ञानाङ्गत्वेन सर्वकर्मसंन्यासः । तस्मात् भिन्नाधिकारं
शास्त्रं इति सिद्धम् ।

इति तत्त्वशुद्धौ आत्मज्ञानाधिकारिनिरूपणप्रकरणम् ।

- | | |
|---|------------------------------------|
| १. C: तद्वद्विरक्तानामपि | ९. A: तदेतदयुक्तं ; D: तदप्ययुक्तं |
| २. D omits ख्यात्यादि | १०. D omits this word. |
| ३. D: प्रयोजनान्तरानपेक्षणामपर्युदास-
त्वात् | ११. C: अथात एकदेश |
| ४. D omits अद्वैतवासनाद्वारेण | १२. D: विकल्पमनुष्ठीयते |
| ५. D omits एव | १३. C: मेव नदाश्रमा |
| ६. D: मुदनासादयति | १४. A E insert एव |
| ७. D: शास्त्रिमङ्गलवादिविषयं इति: | १५. C: भावितत्वात् |
| ८. C omits विषयं | १६. E omits तदप्य |
| | १७. A D E: विभागेन |

॥ ज्ञाने विधिनिराकरणं द्विचत्वारिंशम् ॥

दृष्ट्वा विशिष्टफलसाधनकर्मनिष्ठं

नानाविधं विधिमुशन्ति यदीयबोधम् ।

संसारपाशवशगा विवशा विधेयं

तं नौमि विष्णुमविधेयसैतत्त्वबोधम् ॥

संप्रति विचार्यते ' किं ब्रह्मज्ञानं विधेयम् ? आहोस्विदविधेयम् ? ' इति । ननु ब्रह्मज्ञानं विधेयमुत्पश्यामः, तत्र विधिसम्बन्धोपलब्धेः । तर्था हि । “ आत्मा वा अरे द्रष्टव्यः ” (Brh., II, iv, 5) “ आत्मानमेव लोकमुपासीत ” (Brh., I, iv, 15) “ आत्मेत्येवोपासीत ” (Brh., I, iv, 7) “ विज्ञाय प्रज्ञां कुर्वीत ” (Brh., IV, iv, 21) इत्यादावात्मज्ञाने नियोगो दृश्यते । नियोगाच्च मोक्षः स्वर्गादिवैत् भविष्यति । न हि नियोर्गव्यतिरेकेण वैदिकः कश्चित्साध्यसाधनसम्बन्धो भवति, नियोगस्यैवं वेदार्थत्वात् । ततश्च ‘ शमर्दमादिसाधनसंपन्नो भूत्वा मोक्षकामो वेदान्तशैब्यैः आत्मज्ञानं कुर्यात् ’ इति वाक्यार्थः संपद्यते । तस्मात् ज्ञानादेव मोक्षाभ्युपगमेऽपि विधीयमानज्ञानादेव मोक्षः—इति केचिदाचक्षते ।

‘ तत्रेदमभिधीयते ’^{१५} । न तावत् ज्ञाने विधिः संभवति ; अशक्यत्वादनेनर्थक-

१. C E: दृष्टा

२. E: विधिमुद्यं न यदीय

३. C omits स

४. C drops संप्रति विचार्यते

५. C: उत न इति

६. C omits तथा हि

७. D: स्वर्गाद्भवति

८. C: नियोगसन्तरेण

९. C: संभवति

१०. D omits एव

११. C E: शमादि

१२. A: शाकैः, a subsequent correction.

१३. D: विधीयत एव ज्ञानादेव

१४. C: अत्र ; E: तन्नाभिधीयते

१५. D: प्रतिविधीयते

१६. D omits अनर्थकत्वाच्च

त्वाच्च । तथा हि । ज्ञानविषयेऽवगते किं वानवगते ज्ञाने^१ विधिरभ्युपगम्यते ?
 [ने तावदवगते] विषये ज्ञानविधिः संभवति ; विधेः प्रागेव ज्ञानस्य सिद्धत्वात् ।
 नाप्यनवगते विषये ज्ञानविधिः ; विषयानवगमे तद्विषयज्ञानस्याप्यनवगमात् , विषया-
 धीननिरूपणत्वाच्च ज्ञानस्य । न ह्यनवगतेऽर्थे विधिः संभवति । स्यान्मतम्
 ‘ परोक्षरूपेणावगते विषये तत्रापरोक्षज्ञानं विधीयते, प्रतिवर्द्धफलेन वा विज्ञानेन विष-
 यावगमे सति अप्रतिवर्द्धफलं विज्ञानं विधीयते ’ इति । तत्र वक्तव्यम् ‘ किं^२
 भवत्पक्षे शब्दात् परोक्षमेव^३ विज्ञानं जायते, उतापरोक्षम्^४, आहोस्विदुभयम् ? ’ इति ।
 यथार्थः कल्पः, तत्रापरोक्षज्ञानसामग्री वक्तव्या । शब्दस्तावत्परोक्षज्ञानहेतुः । न
 चेन्द्रियजन्यं मनोमात्रजन्यं वा आत्मतत्त्वं गोचरयितुमलम् , रूपादिहीनत्वात् ; “यच्च-
 क्षुषा न पश्यति” (Kena., 6) “ यन्मनसा न मनुते ” (Kena., 5) इत्यादिश्रुतेऽर्थे ।
 नापि शाब्दादेव ज्ञानात् अभ्यस्यमानात् अपरोक्षविज्ञानं संभवति ; परोक्षज्ञाने सह-
 स्रशोऽभ्यस्यमानेऽपि तत्त्वतो विषयापरोक्ष्यादर्शनात् , प्रोषितपुत्रादेः आपरोक्ष्यस्य

- | | |
|-----------------------------------|--|
| १. All except D give ज्ञानविधि ; | १५. C: तदापरोक्ष |
| D: ज्ञाने विधिरित्यभ्युपगम्यते | १६. D: आत्मानं |
| २. E drops the words in brackets. | १७. C: श्रुतिश्च |
| ३. D omits विषये | १८. C D: विज्ञानादभ्यस्यमानात् ; |
| ४. D: ज्ञानविषये | D omits वि; A also originally |
| ५. E: निरूपणाच्च | seems to have had अभ्यस्यमा- |
| ६. C: नानवगतविषये विधिः संभवति | नात् ; later it was changed to |
| ७. D: तत्त्वापरोक्ष | अज्ञस्यमानात् and subsequent- |
| ८. A: बन्ध | ly scored out ; E omits अभ्य- |
| ९. A: बन्ध | स्यमानात् |
| १०. D omits वि | १९. E adds अस्य |
| ११. A omits किं | २०. C omits सं |
| १२. A omits एव | २१. E: तत्त्वतोऽपि विषयापरोक्षज्ञानहे- |
| १३. D: अपरोक्षः | तुर्न वा इन्द्रियजन्यं मनोमात्रजन्यं |
| १४. C: यदापः ; D: यथार्थः | वा विज्ञाननिदर्शनात् प्रोषितपुत्रादेः |
| | etc. |
| | २२. D: पुत्रापरोक्ष्येऽपि |

विभ्रममात्रत्वात् । न च ज्ञानाभ्यासस्य प्रमाणकारणत्वं प्रसिद्धम् । तस्मान्नाद्यः कल्पोऽवकल्पते । नापि^१ द्वितीयः, शब्दस्यापरोक्षज्ञानहेतुत्वे सति प्रथमं ब्रह्मणि परोक्षज्ञानकारणाभावात् प्रतिपैत्तिविध्यनुपपत्तेः । अथ 'कार्यानुमानेन कारणे परोक्षतयाऽवगते तत्रापरोक्षज्ञानं विधीयते' इति शङ्केथाः, तदप्यचारु ; कार्यात्कारणानुमानस्य प्रधानार्थावपि तुल्यत्वात् । अतः 'परोक्षावगते ब्रह्मणि अपरोक्षज्ञानं विधीयते' इत्यनुपपन्नम् । अथ 'प्रतिबद्धं^२ फलं^३ विज्ञानेनावगते ब्रह्मणि अप्रतिबद्धं^४ फलं विज्ञानं^५ विधीयते', तर्हि प्रतिबन्धनिवृत्तेरेव साध्यत्वात् तदुद्देशेन श्रवणाद्ये^६ विधातव्यम् ; निवृत्ते च प्रतिबन्धे शब्दादेव स्वतःसिद्धसामर्थ्यात् फलपर्यन्तं विज्ञानमुदयमासीदयति ; तत्रै^७ कुतो ज्ञानस्य विधिसम्बन्धः ?

यत्पुनरुक्तम् 'नियोगस्यैव वेदार्थत्वात् नियोगमन्तरेण नास्ति कश्चिद्वैदिकः साध्यसाधनसम्बन्धः' इति, तदपि न र्धटमानपद्धतिमर्थ्यास्ते ; नियोगस्वरूपानिरूपणात् प्रमाणासंभवाच्च । तथा हि । न तावत् कालत्रयानैवेच्छिन्नत्वं नियोगस्य लक्षणम्, काले व्यभिचारात् । अथ 'कालादतिरिक्तत्वे सति' इति विशेष्येत, तदापि गगनकुपुमादेरपि तुल्यमेवेदं लक्षणम् । न च कृतिव्याप्यो नियोगः,

- | | |
|---------------------------------|--|
| १. D omits वि | १३. D: विधाय कार्यत न क्षिप्रतिबन्धनि-
कृतेरेवः |
| २. E: करणत्वं | |
| ३. C omits प्रसिद्धम् | १४. D: देरेव निधातव्यम् |
| ४. D omits अपि | १५. D: विज्ञानमधिरोहति |
| ५. D: प्रतिप्रतिविद्धानुपपत्तेः | १६. E: आरोहति |
| ६. E: माने कारणपरोक्षतया | १७. D: तत्कुतो |
| ७. D: कारणादनुमानस्य | १८. C: घटते |
| ८. E: प्रधानाभावेऽपि | १९. A E: अध्यारोहति |
| ९. D omits अतः | २०. D: पणत्वाच्च |
| १०. E: बन्ध | २१. C: प्रामाण्या |
| ११. D: फलावगते ब्रह्मणि | २२. C: विच्छिन्नस्थं |
| १२. E: बन्धं विज्ञानं | |

भावर्ये व्यभिचारात् । नापि कृत्युद्देश्यत्वे सति कृतिव्याप्यः, फले व्यभिचारात् ।
लोके फलस्यैव कृतिं प्रति साध्यत्वदर्शनात् । नापि साध्यैकस्वभावो नियोगः,
प्रागभावस्तु व्यभिचारात् । नापि प्रवर्तकलक्षणः, इष्टसाधनस्यैव प्रवर्तकत्वात् ।
तस्मादुर्निरूपो नियोगः ।

न च नियोगे किञ्चित्प्रमाणमस्ति । न तावत् प्रत्यक्षं संभवति ; नियोगस्य
कालत्रयानवर्तृष्टत्वात्, वर्तमानप्राहित्वौ च प्रत्यक्षस्य । नाप्यनुमानम्, तस्यापि
त्रैकाल्यवस्तुविषयत्वात् । नापि शब्दः, सम्बन्धग्रहणासंभवात् अगृहीतसम्बन्धस्य
बोधकत्वानुपपत्तेः । ननु—अगृहीतसम्बन्धस्यापि शब्दस्य वेदे प्रसिद्धार्थपदसमभि-
व्याहारात् प्रमाणान्तरानवगतार्थाभिधायकत्वमुपपद्यते ; तथा हि ; “स्वर्गकामो
यजेत” इति यागस्य स्वर्गसाधनता प्रतीयते ; न हि देशान्तरकालान्तरोपभोग्य-
स्वर्गं प्रति क्षणविध्वंसिनो यागस्य साधनत्वं संभवति ; ततश्च लिङादिशब्दाः
लोके क्रियाकार्ये एव व्युत्पन्नाः सन्तः स्वर्गसाधनत्वविरोधि क्रियांशं^१ विहाय कार्य-
तामात्रोपादानेन क्रियात्मकं कार्यं स्वर्गसाधनसमर्थं यागान्वितमेवाभिदधति ; ततश्च
यागसाध्यो नियोगः ‘स्वर्गकामो यजेत’ इत्यादिवाक्यप्रमाणकः—इति । तत्र
वक्तव्यम् ‘किं’^२ पदार्थस्यैव नियोगस्य संसर्गवद्वाक्येनैव प्रतीतिरभिधीयते, किं वा
पदार्थाभूतस्यैव वाक्येन प्रतीतिः ?^३ इति । न^४ तावदाद्यः कल्पः, सकलवैदिक-

१. E: ...कार्ये

२. C: कृतिसाध्यत्वप्रधानत्वदर्शनात्

३. D also adds प्रधानत्व

४. A: प्रवर्तकलक्षणः

५. D adds प्रमाणं before संभवति

६. C: त्रयानच्छिन्नः ;

E: कालस्यानवमृष्टत्वात्

७. A C D: प्राज्ञत्वाच्च

८. D: प्रसिद्धार्थसंभवव्यवहारात्

९. D omits वि

१०. D: क्रियां विहाय

११. C: कार्यांशं ;

D omits this word.

१२. D: स्वर्गादि

१३. D: नियोगाभिधायिनमेव

१४. A omits किं

१५. D: पदार्थभूत

१६. D: यथाद्यः कल्पः

शब्दानां नियोगान्विताभिधायित्वात् । न च पदानामन्विताभिधानात् प्रागेवान्वयिनां^१ अनन्वितस्वरूपस्मरणमन्तरेण तदन्विताभिधानमवकल्पते, सम्बन्ध-विशेषणैस्त्वासम्बन्धिर्नः । न चागृहीतविशेषणविशेष्ये बुद्धिः संभवति । न च वाच्यम् 'संसर्गवत् नियोगस्यापि'^२ वाक्यादेव प्रतीतिः स्यात्' इति, नियोगसंसर्गयोर्वैषम्यात् । संसर्गो हि [संसर्गिभिर्विशेष्यमाणः पूर्वक्षणप्रतिपक्षेषु संसर्गिषु तैर्विशेषितः पश्चात् प्रतीतिगोचरतामावर्हतीति युक्तम् । नियोगः पुनः] संसर्गविशेषणभूतः संसर्गावगमात् प्रागेव स्फुरणमन्तरेण न^३ संसृष्टबुद्धिमधिरोहति । नापि द्वितीयः, शब्दस्य तत्र^४ सम्बन्धग्रहणानुपपत्तेः । न चागृहीतसम्बन्धमेव पदं पदार्थे^५ स्मृतिं जनयितुमीष्टे । न च सम्बन्धग्रहणात् प्रागेव सम्बन्धिर्नः प्रमाणान्तरसिद्धिमन्तरेण^६ सम्बन्धग्रहणं संभवति । न च^७ नियोगे प्रत्यक्षादि प्रमाणं संभवतीत्युक्तम् । न च लोकेऽपि लिङादिशब्दानां कार्यरूपे व्युत्पत्तिः, प्रवर्तकमात्रे सम्बन्धग्रहणात्, इष्टसाधनविज्ञानस्यैव प्रवर्तकत्वात् । नापि यागस्य स्वर्गसाधनेतानुपपत्त्या नियोगकल्पना युक्ता, अर्थापत्तिगम्यत्वेन नियोगस्याशाब्दत्वप्रसङ्गात् । नापि तथैवानुपपत्त्या लिङादिशब्दवैच्यत्वं कल्पनीयम् ; [क्षेपप्रध्वंसिनो

- | | |
|-------------------------------------|--|
| १. C D: धानात् | १४. A drops न |
| २. D omits न च | १५. E: शब्देन |
| ३. C D omit पदानामन्विताभिधानात् | १६. C E omit तत्र |
| ४. E: प्रागेवा...वयिनामनः...तस्वरूप | १७. C: पदार्थस्मृतिं |
| ५. D: अन्वयिनमन्तरेण | १८. C: सम्बन्धिनं |
| ६. C: स्फुरण | १९. C: सिद्धिमन्तरेण |
| ७. D: विशेषणत्वात् ; E: विशेषणात् | २०. E omits च |
| ८. A: सम्बन्धिनोः | २१. C: साधनान्वयानुपपत्त्या |
| ९. A: न वा | २२. E: तयोरेवानुप |
| १०. D omits अपि | २३. D: शब्दस्य वाच्यत्वं |
| ११. E omits the part bracketed. | २४. D: कल्प्यम् । |
| १२. A D E: आचरतीति | २५. A E omit this portion in brackets. |
| १३. C omits संसर्गविशेषणभूतः | |

यागस्य कालान्तरे सेवादिफलवत् परमेश्वरप्रसादादेव फलोपपत्तेः,] भावार्थस्यैव इष्टसाधनत्वेन लोके लिङादिशब्दवाच्यत्वप्रसिद्धेः, ईश्वरस्य च स्वरूपेण फलदातृत्वेन^१ च वेदान्तबलात् व्याप्तिबलाच्च प्रसिद्धेः । तस्मात् गगननलिनप्रख्यो नियोगः ।

यत्तुक्तम् “ आत्मा वा अरे द्रष्टव्यः ” (Brh., II, iv, 5) इत्यादिना ज्ञाने^२ विधिः^३ श्रूयते^४ इति, तदप्यसत् ; उक्तेन न्यायेन ज्ञानस्याविधेयत्वे^५ सति अनुभवपर्यन्तं शब्दसामर्थ्यजन्यमेव विज्ञानं ‘ द्रष्टव्यम् ’ इत्यनूद्य^६ तद्विषयगतासंभावनाविपरीतभावनादिप्रतिबन्धनिवृत्तये श्रवणादिविधिपरत्वाद्वाक्यस्य । तथा “ आत्मेत्येवोपासीत ” (Brh., I, iv, 7) इत्यादि एवकारेण संयोगात् अन्योपासननिवृत्तिपरमेव । अन्यथा आत्मोपासनविधिपरं अन्यनिवृत्तिपरं च इति वाक्यं भिद्येत । तच्चायुक्तम्, जाग्रतः पुरुषस्य स्वभावसिद्धमात्मदर्शनं उपासनशब्देनानूद्य अन्यनिवृत्तिपरत्वेन एकवाक्यत्वसंभवे सति । तस्मान्न ब्रह्मज्ञाने विधिर्गन्धोऽपि संभवति इति सिद्धम् ।

इति तत्त्वशुद्धौ ज्ञाने विधिनिराकरणप्रकरणम् ।

१. A D omit च

२. D: दातृत्वस्य

३. D E: वेदान्तप्रामाण्यात्

४. C: प्रसिद्धम् ; E: प्रसिद्धिः ; E here introduces the part left out earlier.

५. C: यदुक्तम् ; E omits it.

६. C: ज्ञानविधिः

७. D: नियोगः

८. E: उत्तरन्यायेन

९. D: विधेयत्वे

१०. D omits सामर्थ्यं

११. C D: अनूद्यते

१२. C: द्रष्टव्यविषयगत

१३. D omits निवृत्ति

१४. C omits अन्य

१५. E: विधिनार्थोऽपि

॥ श्रवणादिसाधननिरूपणं त्रिचत्वारिंशम् ॥

यस्याहुरेकस्य विभूतिभेदा-

निदं जगत् जीवमपीश्वरं च ।

परावरज्ञाः श्रुतिकोविदास्तं

नमामि नारायणमादरेण ॥

अधुना ' किं^३ श्रवणमननसहितनिदिध्यासनं अनुभवपर्यन्तं ज्ञानं प्रति कारणैत्वेन विधीयते, किं वा श्रवणमेव मनननिदिध्यासनाभ्यामुपबृंहितम् ? ' इति चिन्त्यते । तत्र केचित् निदिध्यासनप्राधान्यं मन्यन्ते । तथा हि—श्रवणेन वेदान्त-वाक्यानां एकरसे ब्रह्मणि शक्तितात्पर्यविचारलक्षणेन ब्रह्मस्वरूपावगमे सति तत्रैवा-संभावनाविपरीतभावनानिरासितर्कलक्षणेन मर्ननेन प्रतिबन्धनिरासे च सिद्धे पश्चात् वाक्यार्थ एवैकाग्रतालक्ष्णनिदिध्यासनं संपद्यते । ततश्च निदिध्यासनप्राधान्ये सति श्रवणमननयोः तत्स्वरूपोपकारदृष्टद्वारेण अङ्गत्वमुपपद्यते । श्रवणप्राधान्ये तु मनननिदिध्यासनयोः श्रवणोत्पराचीनतया स्वरूपोपकारासंभवात् अदृष्टद्वारेण अङ्ग-त्वमैवाश्रयणीयम् । तच्चायुक्तं दृष्टद्वारेण सम्बन्धसंभवे सति । अपि च श्रवणं नाम

१. D: जीवनमीश्वरं

२. D: परात्परज्ञं

३. A E omit किं

४. D: सहितं

५. E drops कारणत्वेन

६. C: सनं प्रधानं

७. D: निरास

८. E omits मननेन

९. D omits च

१०. D: लक्षणं

११. A: पश्यते ;

E omits it.

१२. All except D give अदृष्ट

१३. C: श्रवणपराधीनतया

१४. E: अदृष्टत्वद्वारेण

१५. E: अङ्गत्वमात्रमाश्रयणीयम्

१६. A omits सम्बन्ध

१७. A: एज्जनाम ;

E: अपि च ज्ञानशक्तितात्पर्यं

शब्दशक्तितात्पर्यविचारः ; [सं च न्यायविशेषत्वात् नै स्वयमेवानुभवपर्यन्तं विज्ञानं जनयति ; किं^१ तु शब्द एव शक्तितात्पर्यविचार]-सहकृतः तद्वेतुरिति वाच्यम् । तन्नै संभवति, शब्दस्य परोक्षविज्ञानहेतुत्वात् । न खलु लोके शब्दोऽपरोक्षविज्ञानहेतुः कचित् दृष्टपूर्वः । न च लोके शब्दस्य अदृष्टमेव सामर्थ्यं वेदे कल्पयितुं शक्यम्, अतिप्रसङ्गात् । अतः श्रवणमननसंस्कार-सचिवमन्तःकरणं एव एकाग्रतालक्षणनिदिध्यासनोपेतं अनुभवपर्यन्तं विज्ञानं जनयति इति युक्तमाश्रयितुम् ; मनसः परोक्षापरोक्षज्ञानसाधारणत्वात् । तथा च लिङ्गादिसहितं मनः परोक्षज्ञानकारणभावं प्रतिपद्यते ; इन्द्रियोपेतं पुनरप-रोक्षज्ञानकारणं इति । न चैतावता ब्रह्मणः औपनिषदत्वहानिः, शब्दादेव परोक्षावगते ब्रह्मणि अन्तःकरणादपरोक्षानुभवाभ्युपगमात् । श्रुतिश्च शब्दस्य इव मनसोऽपि ब्रह्मणि प्रवृत्तिं दर्शयति “मनसैवेदमाप्तव्यम्” (Kāṭha, IV, 11) “मनसैवानुदष्टव्यम्” (Brh., IV, iv, 19) “दृश्यते त्वद्भ्यया बुद्ध्या” (Kāṭha, III, 12) इत्याद्या^२ । “यन्मनसा न मनुते” (Kena, 5) “अप्राप्य मनसा सह” (Taitt., II, iv, 2) इत्यादि पुनः असंस्कृतान्तःकरणविषयम् । तस्मात् श्रुत्यन्तः-करणयोः [उभयोरपि ब्रह्मणि प्रवृत्तिदर्शनात् इत्थं व्यवस्था युक्ता आश्रयितुम् ‘शब्दः प्रथमं ब्रह्मणि परोक्षज्ञानं जनयति ; श्रवणादिसंस्कृतमन्तःकरणं पुनः] एकाग्रतायुक्तं तत्रैवापरोक्षानुभवं जनयति’ इति । तस्मात् अपरोक्षानुभवं प्रति कारणभूतमनोवर्मत्वात् एकाग्रतालक्षणनिदिध्यासनस्यैव^३ प्राधान्यं युक्तम्—इति ।

१. A: विचार्यैरः

२. C omits the part in brackets.

३. A: न च स्वयमेव

४. D omits from किं तु up to and including जनयति 5 lines below.

५. E: तच्च न

६. D omits आश्रयितुम्

७. A E: लिङ्गादि

८. A E: कारणाभावं

९. A: णादप्यपरोक्ष

१०. C omits च

११. C adds स्मृतिश्च

१२. D omits तस्मात्

१३. E drops the part within brackets.

१४. D: अपरोक्षज्ञानं

१५. A D: निदिध्यासनस्य तस्यैव

तत्र ब्रूमः । न तावत् मनसो ब्रह्मणि फलपर्यन्तविज्ञानकारणत्वं संभवति ; इन्द्रियादिनिरपेक्षस्य प्रमाणकारणत्वाभावात्, इन्द्रियादीनां च ब्रह्मणि प्रवृत्त्य-संभवात् । न चाप्रमाणविज्ञानेन ब्रह्मण्यज्ञाननिवृत्तिः संभवति, प्रमाणैकनिवर्त्य-त्वात्तस्य । “मनसैवेदमाप्तव्यम्” (Kāṭha, IV, 11) इत्यादिना शब्दस्यैवापरोक्षानु-भवहेतोः सहकारि चित्तैकाग्र्यमुच्यते । ततश्च केवलमनसो ब्रह्मणि प्रवृत्त्यसंभवात् न परोक्षापरोक्षज्ञानहेतुतया [शब्दान्तःकरणयोः व्यवस्था परिकल्पनीया । शब्दः पुनः “तं त्वौपनिषदं पुरुषम्” (Brh., III, ix, 26) “वेदान्तविज्ञानमुनिश्चितार्थाः” (Mund., III, ii, 6) इत्यादौ ब्रह्मानुभवहेतुतया] अवगतः अपरोक्षज्ञानं जनयति । यज्ञादिनिवर्हितकल्मषस्य प्रथमत एव शब्दादपरोक्षज्ञानं ब्रह्मणि समुत्पन्नमपि कञ्चित्कालं प्रतिबद्धं फलं तिष्ठति । यावदस्य शमदमादिसाधनेन अन्तःकरणबहिः-करणजन्यविपरीतवेष्टा न शाम्यति तावत् श्रवणेन शब्दशक्तितात्पर्यनिरूपणलक्षणेन मननेन च असंभावनाविपरीतभावने निरस्य चित्तैकाग्रतापूर्वं अवधारितशक्तितात्पर्य-शब्देन “अहं ब्रह्मास्मि” (Brh., I, iv, 10) इत्यात्मानं प्रतिपद्यते । निवृत्ते तु प्रतिबन्धे तदेव शब्दज्ञानं अनुभवपर्यन्तं सत् अशेषाज्ञानं तत्कार्यं च प्रमाणजन्यत्वात् निर्लेपं निवर्तयति इति युक्तम् ।

१. A E: तत्र वयं ब्रूमः

२. D: कारणसंभवः इति ;

D: प्रमाणकारणत्वासंभवात्

३. C omits च

४. D: उक्तत्वा

५. A: केवलस्य

६. A omits अपरोक्ष

७. C omits the part bracketed, but introduces it later.

८. E omits पुनः

९. A: बन्ध

१०. A E: यावच्च श्रवणेन

११. A: तात्पर्यमवधार्य मननेन ;

D E: तात्पर्यमननेन

१२. C D: फलप्रतिबन्धे

१३. A D: शब्दज्ञानं

१४. A: फलपर्यन्तं

१५. C introduces here, the portion omitted earlier.

१६. A C: अशेषाज्ञानतत्कार्यं, omitting च

१७. C: प्रमाणजन्यतत्त्वनिर्णययुक्तं निव-
र्तयतीति

यत्तुक्तम् 'लोके शब्दस्य परोक्षज्ञानहेतुत्वदर्शनात् न ब्रह्मण्यपरोक्षज्ञानहेतु-
त्वम्' इति, तत् स्वपक्षोपपादनाभिनिवेशादुद्भावितम् ; आत्मानात्मप्रमेयवैषम्यात् ।
तथा हि । घटाद्यनात्मवस्तु स्वविषयाज्ञाननिवृत्तिव्यतिरेकेण स्वैसंसर्गप्रकाशमपि
प्रमाणफलत्वेनापेक्षते, [अस्वयंप्रकाशरूपत्वात् । ब्रह्मात्मवस्तु पुनः स्वयंप्रकाशरूपत्वात्
न स्वाज्ञाननिवृत्तिव्यतिरेकेण प्रकाशसंसर्ग प्रमाणफलत्वेनापेक्षते ।] ततश्च अवधारित-
शक्तितात्पर्यशब्दात् उदयमासादयता अद्वितीयज्ञानेन स्वविषयाज्ञाननिवृत्तौ ब्रह्म
स्वयमेव अपरोक्षीभवति इति ब्रह्मणि अपरोक्षानुभवहेतुः शब्दः इति निश्चीयते ।
लोके च स्वयंप्रकाशताव्युत्पादकं आप्तवचनं हि^{११} अपरोक्षज्ञानमेव संवेदने^{१२} जनयति ।
अन्यथा संविदि स्वयंप्रकाशताव्युत्पादनमनर्थकं स्यात् । न चैतावता अनुमानादेरपि
ब्रह्मण्यपरोक्षानुभवहेतुत्वप्रसङ्गः, लिङ्गाद्यभावादेव ब्रह्मणि तेषामप्रवृत्तेः । शब्दस्तु
यद्यपि वचनवृत्त्या न ब्रह्म गमयति, तथापि लक्षणया गमयितुं शक्नोत्येव^{१३} । अतः
परोक्षज्ञानहेतुत्वेन दृष्टोऽपि लोके शब्दः विषयविशेषादेव ब्रह्मण्यपरोक्षज्ञानमेव जनयति
इति युक्तम् । अतश्च शक्तितात्पर्ययोः शब्दधर्मत्वात् तद्विषयत्वाच्च^{१४} श्रवणस्य शब्द-
विशेषणत्वेन प्रमाणान्तर्भावात् त्रयाणामपि श्रवणमेव प्रधानम् ; तस्यैव फलप्रतिबन्ध^{१५}-

- | | |
|---|---|
| १. C: यदुक्तं; D omits it. | ११. C: अप्यपरोक्ष ; |
| २. E: हेतुत्वाददर्शनात् | D: आप्तवचनव्युत्पत्त्युत्तरपरोक्षज्ञान-
मेव |
| ३. C D: प्रकाशसंसर्गप्रमाणफलत्वेन ;
D omits प्रमाण also. | १२. C D: संवेदनं |
| ४. C: स्वयमप्रकाशत्वात् ;
D omits the part in brackets. | १३. D: अवगमयितुं |
| ५. A drops निवृत्ति | १४. C: शक्नोत्येतावता |
| ६. C: तच्च | १५. C omits च |
| ७. D: अवधारित | १६. D drops च |
| ८. A omits अद्वितीय | १७. D: विषयत्वे च |
| ९. C: मीयते; D: गीयते; E: नियते | १८. E drops विगमेन, (on p. 286),
omission indicated by dots. |
| १०. D: प्रकाशसंवेदनव्युत्पादकं | |

विगमेन मनननिदिध्यासने उपकुर्वति इति तदङ्गे समाश्रीयेते । श्रवणस्य च
 फलप्रतिबन्धविगममन्तरेण अनुभवपर्यन्तज्ञानहेतुत्वानुपपत्तेः मनननिदिध्यासने
 फलप्रतिबन्धनिवृत्तिलक्षणदृष्टद्वारेण तदङ्गतामश्नुवति इति नादृष्टद्वारकल्पनाप्रसङ्गः ।
 तस्मात् शब्दान्तर्भावात् श्रवणमेव प्रधानम् ; मनननिदिध्यासनयोः [तर्दङ्गत्वमेव इति
 सिद्धम् । ‘ त्रयाणामपि श्रवणादीनां शब्दः प्रमाणम् , प्रतिबन्धनिवृत्तिहेतुत्वाविशेषात्
 आग्नेयादिवत् तुल्यसाधनत्वम् ’ इति केचिदाचार्याः ।] तस्मात् न कयाचिदपि
 युक्त्या केवलस्य मनसो ब्रह्मण्यपरोक्षानुभवहेतुत्वम् इति सिद्धम् ।

इति तत्त्वशुद्धौ श्रवणादिसाधननिरूपणप्रकरणम् ।

१. C D omit च

२. C D omit मनननिदिध्यासने

३. D. निवृत्तिहेतुत्वलक्षण

४. A: तदङ्गाश्रयता

५. C: अश्नुते

६. D omits the portion within brackets.

७. A B: स्थितम्

॥ अज्ञाननिवृत्तिनिरूपणं चतुश्चत्वारिंशम् ॥

शान्ता दान्ता विषमविषयद्वेषरागौ विमुच्य

कृष्णे भक्ताः श्रवणमननध्यानयुक्ता मुनीन्द्राः ।

यत्सर्वज्ञं सुखवपुरजं ब्रह्म बुद्ध्वा भवन्ति

ध्वस्तध्वान्ताः परमपुरुषं नौमि तं नारसिंहम् ॥

इदमिदानीं विचार्यते 'किं ब्रह्मज्ञानात् अज्ञाननिवृत्तिः संभवति, आहोस्वित् न संभवति?' इति । इह खलु बहवो भेदवासितान्तःकरणाः सन्तः अनाप्रातपर-
मार्थतत्त्वविज्ञानाः ब्रह्मज्ञाननिमित्तामज्ञाननिवृत्तिमपलपन्ति । तथा हि—' किं
ब्रह्मज्ञानं परमार्थवस्तु किं वा अनिर्वचनीयम्?' इति विकल्पनीयम् । यद्वाच्यः
कल्पः, द्वैतवादप्रसङ्गः; ब्रह्मतत्त्वज्ञानयोः द्वयोरपि सत्यत्वात् । न च ब्रह्मैव तद्वैज्ञानम्,
तस्य नित्यत्वात्, अज्ञानस्य नित्यनिवृत्तिप्रसङ्गात् । अथोत्तरः कल्पः, तदा शुक्ति-
काकलघौतादिवर्तुः अप्रमाणत्वप्रसङ्गः । न चाप्रमाणेन अज्ञाननिवृत्तिर्युक्ता । किं च
अज्ञाननिवृत्तिरपि विकल्पनीया 'सा किं सती, किं वा असती, आहोस्वित्सदसती,
किं वा अनिर्वचनीया?' इति । 'यदि सती, तदापि पृष्ठो व्याचष्टाम् ' किं सा
आत्मनो व्यतिरिक्ता, किं वा अव्यतिरिक्ता, उतोभयरूपा?' इति । व्यतिरिक्ता

१. A E: भक्त्या; D: सक्ताः

२. C omits इदमिदानीं विचार्यते

३. D: चिन्त्यते

४. C: न वेति

५. C omits वि

६. C: आद्ये द्वैत

७. D: तत्त्वज्ञानयोः

८. C D: तत्त्वज्ञानं

९. C: द्वितीये त्

१०. D E omit कल्पः

११. C D omit तदा

१२. D: तादृशानवत्

१३. E: णत्वात् । न चाप्रमाणज्ञानं
युक्तम् । किं च

१४. C: किं वा

१५. C: यदि सती, किमात्मनो व्यतिरिक्ता
उभयरूपा वेति

१६. D: द्वैतवादप्रसङ्गो व्यतिरिक्ता चेत् ।
ततश्च सर्वप्रमाणविरोधो

चेत्, द्वैतवादप्रसङ्गः, ब्रह्मणस्तदज्ञाननिवृत्तेश्च द्वयोः वस्तुत्वाभ्युपगमात् । अथ अव्यतिरिक्तैव सा आत्मनः, तैर्वात्मनो नित्यसिद्धत्वात् अज्ञानस्य नित्यनिवृत्तेः, तन्निमित्तसंसारप्रतिभासो न स्यात् । ततश्च सर्वप्रमाणविरोधो मोक्षशास्त्रानारम्भश्च प्रसज्येत । अथ सा भिन्नाभिन्ना आत्मनोऽभ्युपगम्येत, तदापि^१ निरूपणीयम्, 'किं येन रूपेण भेदः तेनैव रूपेणाभेदोऽपि,^२ आहोस्वित् रूपान्तरेण ?' इति । आद्ये पक्षे भेदाभेदयोर्भेदाभावादद्वैतप्रसङ्गः, अज्ञानस्य नित्यनिवृत्तिप्रसङ्गो वा स्यात् । रूपान्तरेण^३ चेत्, तयोरपि रूपयोः भेदाभेदौ भिन्नाश्रयौ स्याताम् । अमेदे तु भेदाभेदयोरेकत्वप्रसङ्गः । भेदो^४भेदाभ्युपगमे^५ तु तत्रापि रूपान्तरकल्पनायां अनवस्था प्रसज्येत । [अतो नाज्ञाननिवृत्तिः सती ।] अर्थासती^६ परिकल्प्येत, तदापि वक्तव्यम् ' किं तदसत् भावान्तरम्, उत षष्ठगोचरः, किं वा तुच्छम् ? ' इति । यदि भावान्तरं द्वैतप्रसङ्गः । [अथ षष्ठगोचरः, तर्हि तत्प्रतियोगिनोऽज्ञानस्य सत्यत्वप्रसङ्गः,] लोके घटादिषु तथा दर्शनात् । अर्थासत्तुच्छमिच्छसि, तदा अज्ञानस्य नित्यत्वप्रसङ्गः, तन्निवृत्तेर्गगनकुसुमसमत्वात् । न चाज्ञाननिवृत्तिः सदसती, तथा-विधवस्तुनोऽप्रसिद्धत्वात्, सदसद्व्यादप्रसङ्गाच्च । अथानिर्वचनीया अज्ञाननिवृत्तिः,

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|---------------------------------|-------------------------------------|
| १. E: वस्तुभावा | १३. A D omit तु |
| २. A: आत्मनः स्यात्, तथा आत्मनः | १४. A D E drop the words bracketed. |
| ३. A E: संस्कार | १५. A D E: अथाज्ञाननिवृत्तिरसती |
| ४. C: अतश्च | १६. D adds इति |
| ५. D: वेदान्तशास्त्रा | १७. D omits the part in brackets. |
| ६. E omits च | १८. A D: गोचरम् |
| ७. D omits सा | १९. C: अथासत्यमिति ; |
| ८. C drops अपि | D: अथ तुच्छमिच्छसि |
| ९. B omits अपि | २०. E omits असत् |
| १०. D: प्रज्ञानस्य | २१. D: कुसुमत्वात् |
| ११. C adds इति | २२. All except C give स्याद्व्याद |
| १२. D: अथ भेदाभेदावभ्युपगम्येत | |

तदापि विवेचनीयम् ‘सा किमज्ञानोपादाना, किमात्मोपादाना, उतानादिः?’ इति । आद्ये कल्पे^१ तद्वत् तदुपादानमप्येवतिष्ठेत । न हि कार्येऽवतिष्ठमाने कारणं निवर्तमानं कचिदुपलब्धपूर्वम्^२ । द्वितीये तु आत्मनः परिणामित्वप्रसङ्गः; अज्ञाननिवृत्तेश्च सत्योपादानत्वेन सत्यत्वात् द्वैतवार्दप्रसङ्गश्च । अथानादिरेव सा अभिप्रेता, तर्हि नित्यनिवृत्तेः^३ अज्ञानस्य संसारानुपलब्धिः शास्त्रानारंभश्च इत्युक्तं दोषः प्रसज्येत । तस्मान्न ब्रह्मज्ञानादज्ञाननिवृत्तिरवकल्पते—इति ।

अत्रेदंमाचक्ष्महे । “तरति शोकमात्मवित्” (Chānd. VII, i, 3) “अविद्यायाः परं पारं तारयसि” (Praśna, VI, 8) “भूयश्चान्ते विश्वमायानिवृत्तिः” (Śvet., I, 10) “मामेव ये प्रपद्यन्ते मायामेतां तरन्ति ते” (Gītā, VII, 14) “ज्ञानेन तु तदज्ञानं येषां नाशितमात्मनः” (Gītā, V, 16) “तरत्यविद्यां विततां हृदि यस्मिन् निवेशिते” इत्यादिश्रुतिस्मृतयस्तावत् ज्ञानादज्ञाननिवृत्तिं दर्शयन्ति । लोके च रज्ज्वादिविषयप्रमाणज्ञानं सर्पादिविपर्यासेन साकं तदज्ञानं निवर्तयत् दृश्यते । ततश्च श्रुतिस्मृतिन्यायैः ब्रह्मात्मैकत्वविज्ञानादेव तदज्ञानस्य कार्येण सह निवृत्तिर्निश्चीयते ।

यत्पुनरुक्तम् ‘प्रपञ्चस्य मिथ्यात्वात् तदन्तर्भूतत्वाच्च ब्रह्मज्ञानस्य शुक्तिकी-

१. C: वक्तव्यम्

२. A: किं वा ; D omits this alternative.

३. E: कल्पे...अज्ञानमप्य

४. A D drop तद्वत्

५. A: अप्यज्ञानमवतिष्ठते

६. D: कारणनिवृत्तिः

७. D: पूर्वा

८. D omits वाद्

९. A: निवृत्तिः

१०. D: उक्तो दोषः

११. C: अत्रोच्यते

१२. A has a corrupt addition:

तेषाञ्चमित्यवत्वज्ञानं प्रकाशयति तं वरम् ।

१३. C: श्रुतयः स्मृतयश्चात्मज्ञानात्

१४. A E: ब्रह्मात्मत्व

१५. D: यदुक्तम्

१६. D: शकलकलधौतादि

कलधौतादिज्ञानवदप्रमाणत्वात् न तेनाज्ञाननिवृत्तिः ; तस्यै वस्तुत्वे वा द्वैतप्रसङ्गः ' इति, तदेतदविचारितमिव दृश्यते ; यतः प्रमाणस्वरूपस्य सत्यत्वमसत्यत्वं वा न प्रामाण्याप्रामाण्यहेतुः, किं तु ' यद्यत्राबाधितप्रतीतिं जनयति तत्तत्र प्रमाणम् ' इति प्रमाणविदां स्थितिः ; घटादेः स्वरूपेण सत्यस्यापि तदभावे सति प्रमाणत्वादश-
नात् । स्यादेतत् ' नै स्वरूपसत्यत्वं प्रामाण्ये कारणं [ब्रूमः ; किं तु असत्यत्व-
मप्रामाण्यकारणम्,] शुक्तिरूप्यादौ तथा दर्शनात् ' इति ; तदप्यपेशलम्, वर्ण-
दैर्घ्यादेः असत्यस्यापि सत्यार्थप्रतिपत्तिहेतुत्वदर्शनात् । ननु वर्णदैर्घ्यादि^{११} स्वरूपे-
णासत्यं न भवति ; किं तु वर्णात्मत्वमैत्रं तस्यासत्यम् । बाढैमेतत् । तथैपि तस्य
येनात्मना वर्णप्रतिपत्तिहेतुत्वं तेनात्मना तदसत्यमेव । न हि दैर्घ्यमात्रं वर्णप्रतिप-
त्तिहेतुः, किं तु वर्णधर्मत्वेन । तच्चासत्यमिति सर्वेषां^{१२} संप्रतिपन्नम् । अस्याति-
पक्षे च संसर्गभ्रमानभ्युपगमेऽपि^{१३} अविवेकात् सत्यवस्तुप्रतिपत्तिरिष्टा । तद्वदनिर्वच-
नीयमपि सत्यवस्तुविषयं विज्ञानं प्रमाणमुपपद्यते । स्यान्मतम् ' असत्यमपि स्वरू-
पेण ज्ञानकारणं प्रमाणज्ञानं जनयतु नाम ; ज्ञानं तु न कचिदसत्यभूतं प्रमाणं
दृष्टम् ; प्रत्युत अप्रमाणमेव रज्जुसर्पादिज्ञानमुपलभामहे ' इति । नैतत्सारम् ;

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|---|--|
| १. A omits ज्ञान | D: वर्णधर्मत्वमात्रं |
| २. D: तस्यावस्तुत्वे च | १३. C: बाढमेव; D: सत्यमेतत् ; |
| ३. C: द्वैतवादप्रसङ्गः | E: बाढमे तथापि |
| ४. C D omit एतत् | १४. A: तथापि |
| ५. C: अविचारिताभिधानम् | १५. D omits this word. |
| ६. E: तत्र | १६. A: वर्णात्मत्वे |
| ७. D: न च | १७. D omits सर्वेषां |
| ८. A E omit the words bracke-
ted. | १८. A: भूमा |
| ९. A: दृष्टत्वात् | १९. D omits अपि |
| १०. A D: सत्यवर्णप्रतिपत्ति | २०. D: नीयस्यापि सत्यवस्तुविषयज्ञानस्य |
| ११. D: दैर्घ्यं | २१. D: प्रमाणत्वमुपपद्यते |
| १२. A corrects it later as वर्णप्रति-
पत्तिधर्मत्वमात्रं ; | २२. D drops प्रत्युत |
| | २३. A: अप्रामाण्य |
| | २४. D: विज्ञानं |

यावता अबाधितप्रतीतिजनकत्वादेव ज्ञानस्य प्रामाण्यम्, नै स्वरूपसत्यत्वेन । रज्जुसर्पादिज्ञानस्य तु बाध्यविषयत्वेनै प्रमितिजनकत्वाभावात् अप्रामाण्यं इति विशेषः । अपि च सर्वस्य ज्ञानज्ञेयादिलक्षणस्य प्रपञ्चस्य स्वप्नादिदृष्टान्तेन श्रुतिस्मृतिशतेन च मिथ्यात्वावगमात्, ज्ञानानां च प्रामाण्यदर्शनात् स्वरूपेण ज्ञानानां मिथ्यात्वं प्रामाण्यं च श्रुतिस्मृतिन्यायसिद्धं अनुभवसिद्धं च नापलपितुं शक्यम् ।

यदप्युक्तम् ‘अज्ञाननिवृत्तिः किं^१ सती, किं वा असती?’ इत्यादि, तदखिलमाकाशमुष्टिहर्ननमिव अयोग्यविषयमेवैनवसरदुष्टं विकल्पजालमुत्पश्यामः ; यस्मात् नाज्ञाननिवृत्तिः सदसदनिर्वचनीयप्रकारा अस्माभिरभ्युपगम्यते, किं तु पञ्चमप्रकारा । सदसदादिप्रकाराः किल निर्वृत्तयोर्भावाभावयोरेव दृष्टाः । अज्ञानं पुनः सदसद्विलक्षणम् । अतस्तन्निवृत्तिरपि तदनुसारिणी युक्ता । यक्षानुरूपो बलिरिति हि न्यायः । तस्मादज्ञानस्यानिर्वचनीयत्वं^२ ब्रह्मज्ञाना- [दज्ञाननिवृत्तिं च श्रुतिस्मृतिन्यायैरुपलभ्य अनिर्वचनीयाज्ञानानुसारेण सदसदादिप्रकारविलक्षणमज्ञाननिवृत्तिं परिकल्पयामः इति ना]-ज्ञाननिवृत्तेरभौवप्रसङ्गो नापि द्वैतवादप्रसङ्गः । अथ वा आत्मस्वरूपमेव अज्ञाननिवृत्तिः । [येथा च लोके घटादिप्रागभावनिवृत्तिः

१. A omits यावता

२. D: प्रमात्वं

३. D: एवं च for न

४. D: बाधित

५. C omits न in विषयत्वेन

६. D: ज्ञानस्य

७. C omits आदि

८. D omits च

९. C: न्यायानुभवसिद्धं च

१०. C omits किं

११. C: विदलन for हनन

१२. C omits एवं

१३. D omits यस्मात्

१४. D drops अस्माभिः

१५. D omits सदसदादिप्रकाराः

१६. D: निवृत्तौ

१७. C: अनिर्वचनीयतां

१८. D: ब्रह्मज्ञाननिवृत्तिं

१९. E omits the part in brackets.

२०. C: निवृत्त्यभाव

२१. C omits नापि द्वैतवादप्रसङ्गः

२२. C omits a long part in brackets, up to line 3 on p. 293

घटादिस्वरूपमेव । अन्यथा प्रागभावनिवृत्तेरभावत्वे सति घटादेरेव निवृत्तिमतो भाव-
स्याभावत्वप्रसङ्गः । भावान्तरत्वे तु 'तस्यैवासौ प्रागभावः' इति न घटप्रागभाव-
निवृत्तिः स्यात् । तस्मात् यथा घटादिप्रागभावनिवृत्तिः घटादिरेव, एवं ब्रह्माज्ञान-
निवृत्तिरपि निवृत्तिर्त्वात् निवृत्तिमत्प्रतियोगिस्वरूपमात्रमेव इति युक्तम् । तर्हि अज्ञा-
नप्रतियोगिब्रह्मात्मस्वरूपमेव, स्वयंप्रकाशत्वेन ज्ञानस्वरूपत्वात् । ननु 'नित्य
आत्मा कथं नैमित्तिकाज्ञाननिवृत्तिर्भवेत्? यदि च आत्मैवाज्ञाननिवृत्तिः, तर्हि सा
अनाद्यनन्ता इत्यज्ञानस्य नित्यनिवृत्तत्वादयो दोषाः प्रादुष्युः । अथ आत्मा
अज्ञाननिवृत्तिरेव, तर्हि तस्य कादाचित्कत्वादयो दोषाः प्रसज्येरन्' इति । तद-
प्यसाधु भाषितम् । अभावापलापवादिनः तावत् पूर्वसिद्धभूतलमात्रमेव पश्चिमसि-
द्धघटादिनिवृत्तिरिति संप्रतिपन्नम् । अभाववादिनोऽपि^{१३} कार्यप्रागभावस्य कारणाश्र-
यत्वात् कारणेन कार्यप्रागभावसम्बन्धोऽभ्युपगतः । सम्बन्धस्य च^{१४} सम्बन्धनिवृत्तौ
निवृत्तिः प्रसिद्धा । सा च सम्बन्धनिवृत्तिः कारणस्वरूपमेव, अभावरूपनिवृत्तेरनि-
ष्टत्वात् । कार्यं तु प्रागभावस्यैव निवृत्तिः, न^{१५} तत्सम्बन्धस्य कार्यस्य । कारणेन
सम्बन्ध एव कार्यप्रागभावस्य कारणसम्बन्धनिवृत्तिरिति चेत्, तदप्यसत्; कारण-
सम्बन्धस्य स्वप्रागभावनिवृत्तित्वात् । न च कार्यप्रागभावस्य कारणसम्बन्धो भाव-

- | | |
|--|--|
| १. D: घटादेः | १२. E: भूतमेव...घटादि |
| २. D: घटादेरिव | १३. D omits अपि ; |
| ३. D omits तु | E: पि...रयप्रागभावस्य |
| ४. D omits न | १४. D: प्रागभावस्य |
| ५. A omits यथा | १५. D omits च |
| ६. D omits निवृत्तिस्वात् | १६. D: अभावस्य भावनिवृत्तेः |
| ७. D: त्रययोगमात्मस्वरूपमेव | १७. D: ननु घटस्य कारणेन सम्बन्ध
एव प्रागभावस्य कारणसम्बन्धो
भावरूप एवेति |
| ८. D: तत्तु for तच्च | १८. E: सम्बन्धाभाव |
| ९. A: निवृत्तिस्वादयो | |
| १०. D: कादाचित्कत्वेनानित्यत्वादयो दोषाः | |
| ११. D: भाववत् for तावत् | |

रूप एवेति शङ्कनीयम् ; सम्बन्धिद्वयाश्रयत्वात्सम्बन्धस्य, अभावस्य च भावरूप-
सम्बन्धं प्रत्याश्रयत्वानुपपत्तेः । अतः कार्यप्रागभावस्य कारणेन सम्बन्धश्चेदाश्री-
येत, स भावरूपोऽनिर्वचनीयो वा अभ्युपेयः ।] तस्मात् सर्ववादिसंप्रतिपक्षं पश्चि-
मसिद्धभावविलक्षणनिवृत्तित्वं पूर्वसिद्धभावस्यैव इति । अपि च ब्रह्माकारपरिणता-
न्तःकरणवृत्त्युपलक्षितरूपेणैव ब्रह्माज्ञाननिवृत्तिः, न अविशेषितरूपेण । यथा घटं-
विनाशोपलक्षितमेव भूतलं घटनिवृत्तिः । न चैतौवता ब्रह्मणः^३ सविशेषत्वप्रसङ्गः ;
उपलक्षकान्तःकरणवृत्तेः कारणविनाशेन निवृत्तौ^{१४} तन्निमित्तोपलक्षणाभावात् ।
तस्मात् ब्रह्मज्ञानात् अज्ञाननिवृत्तिरुपपन्नतरा इति^{१६} सिद्धम् ।

इति तत्त्वशुद्धौ अज्ञाननिवृत्तिनिरूपणप्रकरणम् ।

१. A: द्वयाश्रितत्वात् ;

E: सम्बन्धतयाश्रितत्वात्

२. E omits च

३. Missing in all except C.

४. A E omit कारणेन

५. C: यस्मात्

६. D: भावनिवृत्तिः पूर्वसिद्ध etc.

७. C D: ब्रह्मभाव

८. E: रूपेणैवास्याज्ञान

९. A: ब्रह्मणः अज्ञान ;

D: ब्रह्मस्वाज्ञान

१०. D: घटाविनाश

११. D: भूतं

१२. C omits च

१३. E: ब्रह्मविशेषत्वप्रसङ्गः

१४. D: लक्षणान्तःवृत्तेः ;

E: उपलक्षितान्तः

१५. E: निवृत्तेः

१६. C omits इति सिद्धम्

॥ जीवन्मुक्तिसमर्थनं पञ्चचत्वारिंशम् ॥

हित्वा बाह्यसुखामिलाषमखिलप्राणप्रवृत्तिं सदा

रुद्ध्वा वेदशिरोऽवलोकनपरैः यत्ते पदं दृश्यते ।

तत्साक्षादपरोक्षमद्वयमहं त्वत्पादपद्माश्रयात्

आत्मानन्दमहो विभाव्य नृहरे जीवन्विमुक्तोऽभवम् ॥

इदमिदानीं चिन्त्यते ' किं जीवन्मुक्तिः संभवति, आहोस्विन्नं संभवति ? '

इति । इह खलु केचित् [अनिवृत्तौ संभावनाविपरीतभावनात्मयाथात्म्याः स्वप्रज्ञानु-
सारेण उपनिषदर्थमप्यन्यथा वर्णयन्तः] सङ्गिरन्ते—जीवन्मुक्तिरितीयं प्रतीतिरेव
विप्रतिषिद्धा लक्ष्यते^{१०} । तथा हि । जीवन् नाम आत्मनो जागरिताद्यवस्थात्रया-
वच्छेदः । मुक्तिः पुनः अवस्थात्रयतत्कारणाविद्योच्छेदे सति नित्यनिरतिशयानन्द-
चैतन्यब्रह्मरूपाविर्भावः । एवं च^{११} सति विप्रतिषिद्धमेतत् जीवतो मुक्तिरिति । अपि च
“ तयोर्ध्वमायन्नमृतत्वमेति ” (Chānd., VIII, vi, 6) इति ब्रह्मनाड्या शरीरादुत्क्राम-
तोऽमृतत्वप्राप्तिः श्रुता । जीवन्मुक्तिपक्षे तु सा विरुद्धयते । किं च ब्रह्मज्ञानमज्ञानं
निवर्तयत् तत्कार्यभूतं शरीरेन्द्रियादिकं न निवर्तयेत् । यदि चाज्ञाने निवृत्तेऽपि
शरीरेन्द्रियादि न निवर्तेत, तर्हि तस्याज्ञानकार्यत्वासिद्धेः परमार्थसत्यत्वप्रसङ्गः ;

१. A C E: मखिलं

२. D: जीवन्

३. C omits up to चिन्त्यते

४. C: नेति

५. C omits खलु

६. C omits the portion bracketed.

७. A: अनिवृत्त

८. All except D omit भावना

९. D: उपनिषत्पदार्थ

१०. C omits लक्ष्यते

११. D: जीवेनात्मनो

१२. C: अविद्यावच्छेदे

१३. D omits च

१४. E: तत्कार्यं

१५. A: यदि कथं न निवर्तयेत् ?

१६. D: सिद्धेः

१७. C: परमार्थसत्य ;

D: परमावेत्

ततश्च अद्वैतहानिः । न च जीवत एव मुक्तिर्भवतीति^१ किञ्चित्प्रमाणं पश्यामः ।
तस्मादयुक्ता जीवन्मुक्तिकल्पना—इति ।

अत्र वदामः । जीवन्मुक्त्यनङ्गीकरणे विद्यैवानुपपन्नौ स्यात् । तथा हि ।
आचार्योपदिष्टा विद्या नाम भवति, “आचार्याद्वैव विद्या विदिता साधिष्ठं प्रापत्^२”
(Chānd., IV, ix, 3) “आचार्यवान् पुरुषो वेद” (Chānd., VI, xiv, 2) इत्या-
दिश्रुतिभ्यः । न ह्यसाक्षात्कृतब्रह्मभावो विद्यागुरुर्भवति, ब्रह्मण्यपरोक्षैकैरसे परोक्षज्ञानस्य
भ्रान्तित्वात् । न हि^३ भ्रान्तः तत्त्वज्ञानमुपदेष्टुमीष्टे । तथा च निखिलजगद्गुरोर्भगव-
तोऽनुशासनम् “ उपदेक्ष्यन्ति ते ज्ञानं ज्ञानिनस्तत्त्वदर्शिनः ” (Gitā, IV, 34)
इति । तत्र “ज्ञानिनः” इत्युक्ते परोक्षज्ञानवतो गुरुत्वं मा भूत्
इत्याह “ तत्त्वदर्शिनः ” इति । एतौवन्मात्राभिधानेऽपि उपाधिविशिष्टं^४ ब्रह्म
उपासनया साक्षात्कुर्वन्नपि ब्रह्मविद्यागुरुः प्रसज्येत । तन्मा भूदित्यौह “ ज्ञानिनः ”
इति । अतो “ ज्ञानिनस्तत्त्वदर्शिनः ” इत्युभयविशेषणेन शब्दप्रमाणजनितापरोक्ष-
ज्ञानैवन्तमेवाचार्यं दर्शयति । न च प्रमाणेन साक्षात्कृते वस्तुतत्त्वे तत्राज्ञानमवतिष्ठते ।
तस्मात् दर्भाज्ञान एव ज्ञानोपदेशे आचार्य इति गम्यते । अज्ञाने दग्धे तत्कार्य-
भूतोऽपि^५ कार्यकरणसंघातबन्धो दग्ध एव भवति । स च दग्धोऽपि कार्यकरण-

- | | |
|---|--|
| १. A C: न हि | ११. E omits मा भूदित्या |
| २. C: भवतीत्यत्र | १२. D: तावान्मात्र |
| ३. E: अप्रयुक्ता | १३. C D: विशिष्टब्रह्मोपासनया |
| ४. D: तत्र | १४. D: इत्युक्तम् |
| ५. D: अनुपपन्नं | १५. D E: ज्ञानमेवाचार्यं |
| ६. प्रापयति is the reading found
in the upaniṣad text. | १६. C: दग्धाज्ञाना एव ;
D: विज्ञानवानेव |
| ७. C omits एक | १७. C: ज्ञानोपदेष्टार आचार्याः ;
D: ज्ञानोपदेशात् |
| ८. C: परोक्षस्य भ्रान्तित्वात् | १८. C: भूतोऽयं कार्यकरणसंघातोऽपि |
| ९. C drops हि | १९. D: सम्बन्धो |
| १०. *C: तत्त्वदर्शनं | |

संघातो दग्धपटाकारेण कञ्चित्कालं बन्धाकारेणावभासते । तथाप्यसौ दग्धाविद्या-
तत्कार्यत्वात् कार्यकरणसंघातं दग्धमेव पश्यति, नात्मत्वेन । अतोऽविद्यातत्कार्यदा-
हात् तन्निमित्तजागरिताद्यवस्थासम्बन्धोऽपि न विदुषो भवति* । तस्मात् विद्वान्
मुक्त एवाचार्यः, नाविद्वान्, नापि बद्धः । तत्र विदुषि जीवर्शब्दप्रयोगो दग्धपटे
पटशब्दवत् ; दग्धस्यापि बन्धस्य कञ्चित्कालं प्रतिभासनात् । अतो विद्योदयान्यथा-
नुपपत्तिः जीवन्मुक्तमेवाचार्यं गमयति ।

ननु 'आचार्यस्य दग्धाविद्यातत्कार्यत्वात् तद्वदृष्ट्या जीवान्तरस्याभौसत्वात्
स्वात्ममुक्त्यैव तन्मुक्तिं जानन् कथं तं प्रति मोक्षार्थं विद्यामुपदिशेत् ? न हि स्वप्ना-
वस्थायामनेकैः सह सागरे निमज्ज्य स्वयं प्रतिबुद्धः पुनस्तानालोकयन्नपि उद्धर्तु-
मुत्सहते । उपदिशन्नपि "मन्मुक्त्यैव मोक्ष्यसे, मोक्षाय प्रयत्नं मा कार्षीः" इत्ये-
'वोपदिशेत्' इति ।

अत्रोच्यते । न तावदनेकजीवपक्षे काचिदनुपपत्तिः ; प्रत्येकमज्ञानानां
भेदात्, स्वपराज्ञानपरिकल्पितत्वात् साधारणासाधारणप्रपञ्चस्य अनेकपुरुषदृष्टेन्द्र-
जालवत् नष्टानष्टत्वोर्पर्यते, स्वज्ञानेन स्वाज्ञानमात्रस्यैव निवृत्तेः अन्यं प्रत्युपदे-

१. A D: सम्बन्धो ; C: संघाता

२. D: ब्रह्माकारेण

३. A: अविद्यात्वात्

४. D omits नात्मत्वेन

५. D: संभवो

६. A: दोषो; E omits it.

७. D adds इति after भवति

८. A: जीवन

९. A D: दग्धपटवत्

१०. C omits बन्धस्य

११. A D: न तु ; E: न च

१२. D: अभावात्

१३. C: आत्ममुक्त्यैव

१४. D: संसारसागरे निमग्नः

१५. A D omit प्र

१६. C omits एव

१७. D: तत्र

१८. E adds च

शोऽर्थवानेवेति। अयं तावदङ्गीकरणवादः । एकजीववादे तु यावन्मुमुक्षोरज्ञैस्य न निर्विचिकित्सं विज्ञानमुदयमासादयति तावत्स्वाज्ञानपरिकल्पितं बद्धमुक्तगुरुशिष्य-जीवेश्वरविद्याविद्यादिविभागजातमवभासते । तत्राचार्यः शिष्याविद्यैया अवभासमानो यावदज्ञानमहंप्रत्ययानुवृत्तेः प्रमाणव्यवहारानुवृत्तेः शास्त्रप्रामाण्यादेव जीवन्मुक्तोऽवभासते, न जडतया नाप्यज्ञतया इति सर्वमुपपन्नम् । अपि च न केवलमर्थपत्त्यैव जीवन्मुक्त्यवगमः । श्रुतिश्च जीवन्मुक्तिं दर्शयति । “ तद्यथाहिनिल्वयिनी वल्मीके मृता प्रत्यस्ता शयीत एवमेवेदं शरीरं शेते अथायमशरीरोऽमृतः प्राणो ब्रह्मैव तेज एव ” (Brh., IV, iv, 7) इति । तथा “ सचक्षुरचक्षुरिव सकर्णोऽकर्ण इव सवागवागिव ” इत्यादि^{१२} च ; दग्धाविद्यत्वात् कार्यकरणरहितोऽपि तद्वानिव इति योजना । स्मृतिश्च स्थितप्रज्ञलक्षणानि अद्वैतैवमानित्वादिधर्मकलापं गुणातीतलक्षणं^{१४} चाचक्षाणा स्पष्टमेव जीवन्मुक्तमाचष्टे । अत एव विदुषो जीवन्भासे जीवनव्यवहारात् जीवन्मुक्तिरिति प्रतीतिः । सा तु विप्रतिषिद्धेति शाठ्यभात्रेण परैरुद्धावितम् । “ तयोद्ध्रुवमायन्नमृतत्वमेति ” (Chānd., VIII, vi, 6) इति च कार्यब्रह्मप्राप्तिविषयत्वात् न तत् परब्रह्मविदो जीवन्मुक्तिं प्रतिबध्नाति ।

१. E: यावन्मुक्तमुमुक्षोः

२. A: अज्ञानस्य निर्विचिकित्सम् ;

D: विरक्तस्य

३. D: यतो वस्त्वज्ञान

४. A: बन्धमुक्त ;

D: बन्धमुक्ति

५. E omits अविद्यादि

६. A D: यावदज्ञानादहंप्रामाण्यव्यवहारानुवृत्तेः

७. E omits प्रमाणव्यवहारानुवृत्तेः

८. D: उपपत्तेः

९. D: न च ; E omits न

१०. A D E: बद्धतया

११. D: आत्मज्ञानानुपपत्त्यैव

१२. C: इत्याद्या च ;

D: इत्यादि । अस्यायमर्थः । कार्य-कारण etc.

१३. A E: अद्वैतैवमानित्वलक्षणानि

१४. D: लक्षणं चक्षाणाः स्पष्टमेव

१५. A: जीवनाभ्यासे ;

D: जीवनभावे

१६. A E omit तु

१७. E: साम्य for शाठ्य

१८. C: न तु ; D: न तावत्

यत्पुनरुक्तम् 'ब्रह्मज्ञानमज्ञानं निवर्तयत् तत्कार्यमपि निवर्तयति' इति, तत्तथैवाभ्युपगम्यते । तथापि प्रारब्धफलस्य कर्मणो मुक्तेषुवत् यावद्वेगक्षयमनुवृत्तेः, तस्य च कार्यकरणसंघातप्रतिभासव्यतिरेकेणासंभवात्, संस्कारनिमित्तो देहेन्द्रियादि-प्रतिभासोऽज्ञानलेशनिमित्तो वा दग्धपटन्यायेन 'इति समाश्रयणीयम्; अन्यथा प्रारब्धकर्मानुवृत्तिप्रापकस्य वा ज्ञानादज्ञाननिवृत्तिप्रापकस्य वा बाधप्रसङ्गात् । ततश्चोभयविधप्रमाणविरोधपरिहाराय बाधितस्यैवं देहेन्द्रियादेः दग्धपटन्यायेन विदुषोऽपि प्रतिभास उपपद्यते । कुतस्तर्हि प्रमाणात् प्रारब्धफलस्य कर्मणोऽनुवृत्तिरवगता ? ['इति । उच्यते । " आचार्यवान् पुरुषो वेद" (Chānd., VI, xiv, 2) " तस्य तावदेव चिरं यावन्न विमोक्ष्ये अथ संपत्स्ये" (Chānd., VI, xiv, 2) इति विदुषोऽपि कश्चित्कालं शरीरपातस्य विलम्बकरणात् श्रुत्यैव आरब्धकर्मणोऽनुवृत्तिरवगता ।] लोके च मुक्तशरीरादेरपि कारणनाशात् तत्प्रतिबन्धाद्वा विनाशप्रतिबन्धो दृश्यते । यद्यपि तत्र समवायिकारणनाशादेव भवत्येवं नाशादिः, तथापि हेतुविनाशोऽपि कार्य-

- | | |
|---|-----------------------------------|
| १. D omits अज्ञानं | ११. C omits वा |
| २. A E omit तत् | १२. C: च for वा |
| ३. D: प्रारब्धपदलभ्यकर्मणो | १३. E: प्रामाण्यस्य बाधप्रसङ्गात् |
| ४. A wrongly corrects it into मुक्तेषु विद्यावद्वेगक्षय ; | १४. D omits स्यैव |
| C: यावद्वेगक्षय | १५. E omits the part bracketed. |
| ५. D omits कार्यकरण | १६. A: शरीरस्य पातविलम्बकरण |
| ६. D: प्रतिभासस्य | १७. C: प्रारब्धफलकर्मणो |
| ७. D: संसार | १८. C D: शरीरादेरपि |
| ८. C: शेष for लेख | १९. C D E have a न here. |
| ९. A: अपि | २०. A: समावयि |
| १०. A D: वेति | २१. C D: कारणनाशादेः |
| | २२. E omits एव |

विनाशे भवत्येव दृष्टान्तः । स्मृतिश्च स्थितप्रज्ञलक्षणाभिधानेन प्रारब्धकर्मानुवृत्तिं दर्शयति । तदैवाह भगवान् बादरायणः “ अनारब्धकार्ये एव तु पूर्वे तदवधेः ” (Br. Sū, IV, i, 15) इति । तस्मात् सिद्धैव जीवन्मुक्तिरिति ।

इति तत्त्वशुद्धौ जीवन्मुक्तिनिरूपणप्रकरणम् ।

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• A D: दृष्टान्तो भवत्येव
C: अभिधानप्रादुर्भावः ;

D: विधानेन
६. C: तथा आह

॥ मोक्षनिरूपणं षट्चत्वारिंशम् ॥

भूमानं भुवनैकमूलममलं^१ ज्योतिः परं शाश्वतं
 नित्यं निष्कलमद्वितीयनिखिलैप्रेमास्पदं ते पदम् ।
 पश्यन्मोक्षमहानिधिं निरवधिं लब्धास्मि धन्यः कृती
 त्वत्पादाम्बुजकुड्मलं नरहरे संश्रित्य सर्वात्मना ॥

इदमिदानीं चिन्त्यते 'किमात्मनः स्वतःसिद्धानतिशयानन्दब्रह्मरूपा-
 विर्भावो मोक्षः, किं वा आत्मगतातिशयोत्पत्तिः?' इति । इह खलु बहवो
 मोक्षवादिनः तत्त्वदर्शनपराङ्मुखा विपर्यासदर्शनेन अन्यथा मोक्षं कल्पयन्ति ।
 तथा हि । माध्यमिकास्तार्वत् 'शून्यमेव परमार्थतो विपर्यासदर्शनेन तु
 निखिलमिदं सदात्मकमवभासते । तत्र [शून्यभावात् प्रकर्षपर्यन्तात् शून्यभावो
 मोक्षः' इति कल्पयन्ति । योगाचारास्तु स्वलक्षणभावनया दुःखभावनया] शून्य-
 भावनया च प्रदीपनिर्वाणवत् संसारविज्ञानप्रवाहोपरमं^२ सर्वज्ञसन्तानान्तर्भावं वा^३ अप-
 वर्गमिच्छन्ति । आर्हतास्तु कर्माष्टकपुरुषष्टकपरिवेष्टितस्य तपसा अद्वैतविज्ञानेन आत्मै-
 काकारसमाधिना च बन्धप्रध्वंसे सति पञ्जरस्थस्यैव^४ [शुक्तस्य पञ्जरभञ्जन इव सतत-

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|----------------------------------|--|
| १. D: भूमा तं | ११. A E omit स्व |
| २. A D E: अमलज्योतिः | १२. D: प्रवाहोपरमे |
| ३. D: अखिलं | १३. A: सार्वज्ञ |
| ४. A: कल्पकं ; D: मच्युतं | १४. D: आविर्भाव |
| ५. C omits इदमिदानीं चिन्त्यते | १५. D omits वा |
| ६. D omits स्वतः | १६. D omits इव |
| ७. D: आध्यात्मिकाः | १७. E omits the letters within brackets. |
| ८. A omits वत् in तावत् | १८. A D: सन्ततमलोकाकाशगगनं |
| ९. D omits तु | |
| १०. C omits the words bracketed. | |

गमनमलोकाकाशगमनं' वा कैवल्यं कल्पयन्ति । वैशेषिकास्तु द्रव्यादिपदार्थसालक्षण्यवैलक्षण्यपरिशोधनपूर्वकात्मयाथात्म्यविज्ञानात् [सन्ततमीश्वरोपासनसहितात् नवानामात्मनो वैशेषिकगुणानां अत्यन्तमेवोच्छेदं मोक्षमिच्छन्ति । नैयायिकाः पुनः प्रमाणप्रमेयादिषोडशपदार्थान् परिशोध्य आत्मादिद्वादशविधप्रमेयनिष्कर्षात् आत्म-] याथात्म्यावगमे सञ्जाते तत्सहितात्परमेश्वरोपासनात् नवानां वैशेषिकगुणानां अत्यन्तोपरमं निर्वाणं कल्पयन्ति । आत्मज्ञानपूर्वकात् वैदिककर्मनुष्ठानात् तेषामेव गुणानामुपरमलक्षणं मोक्षं प्राभाकरा मन्यन्ते । भाट्टीस्तु वर्णयन्ति 'वैदिककर्मनुष्ठानादेवात्मज्ञानपूर्वकात् नित्यज्ञानं नित्यसुखं चोत्पद्यते ; ततश्च नित्यज्ञानेन आत्मनो विषयविशेषानपेक्षया नित्यानन्दानुभवो मोक्षः' इति । अपरे तु वेदान्ता-धर्मप्यन्यथा कुर्वन्तः संसारमण्डलात् बहिरेव ब्रह्मसद्भावमभ्युपगम्य जीवेश्वरयोः नियन्तृनिर्ययविज्ञानपूर्वकं ईश्वरार्चनध्यानसमाधिभिरर्चिरादिमार्गेणात्मनो ब्रह्मसम्बन्धमपुनर्भावं मन्यन्ते । केचित्तु वेदान्तिनमन्याः स्वभावतो ब्रह्मभूतस्यापि जीवस्य ज्ञानकर्मसमुच्चयात् उपाधिप्रध्वंसे ब्रह्मभावाविर्भावाच्च अद्वैतब्रह्मभावो मोक्ष इत्युत्प्रेक्षन्ते ।

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|-----------------------------------|---------------------------------------|
| १. A C D: आकाशगमनं ; E: आलो- | ११. A E: प्रतिपद्यन्ते ; |
| काकाश | D: प्रतिपाद्यन्ते |
| २. A D E omit वा | १२. E: भार्गवास्तु |
| ३. D omits कैवल्यं | १३. C: वेदयन्ति |
| ४. A: पूर्वकमात्म | १४. D: अपेक्षणं |
| ५. D: याथात्म्यावगते संजावे etc., | १५. D: वेदान्तार्थानप्यन्यथा |
| omitting the words in brackets. | १६. E: संभाव |
| ६. A E omit मोक्षं | १७. A: नियाम्य |
| ७. E omits नवानां | १८. C: उपाधिमा...से ब्रह्मभावाविर्भा- |
| ८. A: चोदित | ...मोक्ष इत्युत्प्रेक्षन्ते ; |
| ९. E: छानं | E: उपाधिब्रह्मभावाविर्भावं च |
| १०. D omits रम | १९. A: भावे च |

तदेतदखिलं प्रमाणशून्यमेव स्वमनीषिकामात्रसंमुत्प्रेक्षितमिति न तत्प्रतिक्षेपे महता संरंभेण भवितव्यम् । तस्मात्स्वपक्षोपपादनाय तत्र तत्र किञ्चिद्दूषणमुद्धा-
वयामः । तथा हि । शून्यमोक्षपक्षे सर्वज्ञसन्तानैकरूपमोक्षपक्षेऽपि बन्धमोक्षान्व-
यिनः फलसम्बन्धिनोऽभावात् न पुरुषार्थो मोक्षः । तथा आर्हतपक्षेऽपि आत्मा
चिद्रूपोऽचिद्रूपो वेति विकल्पनीयम् । चिद्रूपश्चेत्, निरुपाधिकचैतन्यस्य स्वतो-
ऽप्रतिसंक्रमत्वात् उपाधिसम्बन्धे च बन्धाविच्छेदात् अनिमोक्षः । अचिद्रूपत्वेऽपि
चेतनानधिष्ठितस्य अचेतनस्य स्वयं गमनानुपपत्तिः । अतो भर्मादिव पञ्जरात् पतङ्गस्ये-
वोत्तमनो बन्धविच्छेदे सति ऊर्ध्वगमनमित्यसङ्गतमेवोत्प्रेक्षितम् । ज्ञानसुखादिसकल-
वैशेषिकगुणोच्छेदमोक्षपक्षस्तु स्वरूपोच्छेदपक्षात् न विशिष्यते ; निःसंज्ञत्वाविशेषात्
सुखानुभवाभावाच्च पुरुषार्थत्वात् । सुखाभावेऽपि दुःखाभावात्पुरुषार्थः इति चेत्,
[तन्न; दुःखाभावस्यापि निःसंज्ञत्वे^{१०} पुरुषार्थत्वं^{११}नुपपत्तेः । न खलु पाषाणदेः
दुःखाभावः पुरुषार्थ इति सिद्धः । यच्च^{१२} सांसारिकसुखदुःख]-तत्कारणं समुत्सृज्य
नित्यज्ञानानन्दोत्पत्तिः औत्तमनो मुक्तिः इति दर्शनम्, तन्न ; विषयेन्द्रियसंयोगा-

१. D omits स
२. D omits किञ्चित्
३. D: उद्धारयामः
४. E omits पक्षे .
५. A D E: अपुरुषार्थो
६. C: चिद्रूपः उताचिद्रूप इति
७. C omits क in निरुपाधिक
८. A D: सम्बन्धाविच्छेदात्
९. D: चेतनाधिगतस्य
१०. C omits अचेतनस्य
११. E: भट्टादिव
१२. A D E omit इव
१३. C omits पक्ष

१४. E omits तु
१५. D: स्वरूपावच्छेद
१६. E: निःसंज्ञातत्वाविशेषात्
१७. C: भवाभावाद्वा and omits च
१८. D: सुखानुभवाभावेऽपि दुःखात्
१९. A: तद्दुःखा; D omits तत्;
E omits the portion brack-
eted.
२०. D: निःसंज्ञत्वे
२१. D omits त्व
२२. A: पाषाणवत्
२३. C: यत्तु
२४. C omits आत्मनो मुक्तिः

भावे कथं ज्ञानानन्दयोरुत्पत्तिः ? आत्ममनःसंयोगादेवेति चेत्, तदपि दुरुपपादम् ; आत्ममनसोरुभयोरपि सर्वगतयोः अन्यतरकर्मजस्य उभयकर्मजस्य वा संयोगस्यासंभवात् । भवतु नामात्ममनस्संयोगः । तथापि ज्ञानानन्दयोः जनिमत्त्वे सति अनित्यत्वस्य दुर्वारत्वात् पुनरपि बन्धप्रसङ्गः । देशान्तरावस्थितब्रह्मप्राप्तिमोक्षपक्षेऽपि विकल्पनीयम् 'किमात्मनो ब्रह्मप्राप्तिः तादात्म्यलक्षणा संयोगलक्षणा वा ?' इति । न तावदाद्यः कल्पः, अश्वमहिषयोरिव पृथक्सिद्धयोरैकत्वानुपपत्तेः । न च लवणाकारनिक्षिप्तपर्णतृणादेरिव लवणत्वं ब्रह्मभावनया ब्रह्मभाव इति शङ्कनीयम् ; तत्र तृणपर्णाद्यवयविनः संस्थानविशेषे सति तदवयवानां लवणावयवसंयोगेन लवणगुणत्वभ्रान्तिमात्रेत्वात् [उष्णजलभ्रान्तिवत् तस्यानुदाहरणत्वात्] नापि रसविद्वल्लोहस्येव सुवर्णभावो ब्रह्मभावो जीवस्य इति सांप्रतम् ; तत्राप्यन्यस्यैव सतः अन्यभावस्यासिद्धत्वात्, वर्णान्तरस्यैव सुवर्णसदृशस्योत्पद्यमानत्वात् । तस्मादन्यस्यान्यात्मत्वं दुरुपपादम् । अथात्मनः स्वतःसिद्धो ब्रह्मभाव इति शङ्केथाः, तर्हि तयोरत्यन्ताभेदे तत्प्राप्तिकल्पना न युक्ता । भेदाभेदाश्रयणे च भेदस्य जीवब्रह्मणोः स्वरूपत्वे सति, तन्निवृत्तौ तयोरपि निवृत्तिः स्यात् ; भेदानिवृत्तौ च बन्धमोक्षयोरविशेषात् ब्रह्मप्राप्तिर्मुक्तिरित्येतन्न स्यात् । भेदस्यास्वरूपत्वे तस्याविद्यापरिकल्पितत्वात् भेदभ्रान्तिनिवृत्तिरेव मुक्तिः, नैन्यस्यान्यभावः । अथात्मनो ब्रह्मप्राप्तिः संयोगलक्षणा इति मन्येथाः,

१. E adds अपि

७. E omits ब्रह्मभावो

२. C: ज्ञानानन्दोत्पत्तिमार्थतो, thus omitting a big portion, up to the 12th line on page 305.

८. D. अन्यत्रैव

९. D: अन्यभावसिद्धत्वात्

१०. E: अयुक्ता

३. D: भवतु तावद्वात्मनः संयोगः

११. D omits च

४. D: लवणनिक्षिप्त

१२. E: भेदानुवृत्तौ

५. D omits मात्र ;

१३. A E: बन्धमोक्षावस्थयो

E: भ्रान्तिमत्त्वात्

१४. E omits भेदस्या

६. D omits the words within

१५. E: नास्यभावः

brackets.

तदापि वक्तव्यम् ' किं^१ ब्रह्म सर्वगतं असर्वगतं वा ? ' इति । आद्ये कल्पे, युग-
पत्सर्वमूर्तेर्द्रव्यसंयोगलक्षणत्वात् सर्वगतत्वस्य सर्वगतं ब्रह्म आत्मनापि संयुक्त एवेति
नासौ संयोगः साधनसाध्यः । [अथासर्वगतं ब्रह्म, तर्हि परिच्छिन्नत्वादित्यत्वप्र-
सङ्गः सर्वगतत्वश्रुतिकोर्पैश्च स्यात् । संयोगस्य वियोगावसानत्वात् पुनर्वन्धप्रसङ्गश्च]
तस्मान्नायं पक्षः श्रुतिन्यायकोविदैरभिमतः ।

यच्चैतकैश्चिदुच्यते ' स्वतो ब्रह्मभूतस्यापि जीवस्य अन्तःकरणो[पाध्यव-
च्छेदात् वस्तुतो भावान्तरभूतस्य कर्मणोपाधिनिवृत्तौ ज्ञानेन ब्रह्मभावो मोक्षः ' इति,
तदपि न विपश्चितां चेतसि चमत्कारमाविष्करोति ; निरवयवस्य ब्रह्मणो वस्तुवन्त-
रेण कुठारेणेव शिंशपादेः] विदारणासंभवे सति भावान्तरत्वानुपपत्तेः उपाधिसम्ब-
न्धस्य च भेदभ्रान्तिर्मात्रहेतुत्वात् ; वस्तुनोऽन्यत्वाभावे सति ब्रह्मभावस्यासाध्यत्वाच्च ।
ततश्च कर्मणा उपाधिनिवृत्तिः ज्ञानेन ब्रह्मभावं इत्यादि कल्प्यमानमखिलं श्रुतिन्याय-
विरुद्धमेव स्वमनीषिकया केवलमुत्प्रेक्षितमित्युपेक्षणीय एवायं पक्षो मुमुक्षुभिः ।
श्रुतिश्च " ब्रह्मविदामोति परम् " (Taitt., II, i, 1) " ब्रह्म वेद ब्रह्मैव भवति "

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| १. D: विवेक्तव्यम् | ११. D: च्छेदे सति |
| २. E omits किं | १२. A C D: कर्मणोऽनुवृत्तौ |
| ३. A E omit सर्वगतं ब्रह्म | १३. D: स्य for त्व |
| ४. A C E: सर्वात्मना | १४. A E omit च |
| ५. D omits साधन | १५. E: भ्रान्तिमत्त्वात् |
| ६. D omits the portion enclosed
in brackets. | १६. A C E: अन्यत्वा |
| ७. E omits कोप; omission is
indicated by dots. | १७. A: असिद्धत्वाच्च, a later corre-
ction. |
| ८. D: यत्तु कैश्चित् | १८. A E: तत्र |
| ९. D: ततो | १९. A: निवृत्तिः स्यात् |
| १०. E omits the part within
brackets. | २०. A adds निवृत्तिः, a later inser-
tion in red ink. |
| | २१. D: कल्पनामखिलं |

(Muṇḍ., III, ii, 9) “तरति शोकमात्मवित्” (Chānd., VII, i, 3) “भिद्यते हृदय-
ग्रन्थिः” (Muṇḍ., II, ii, 8) “अविद्यायाः परं पारं तारयसि” (Praśna, VI, 8)
“तमेव विदित्वा अतिमृत्युमेति” (Śvet., III, 8) “विमुक्तश्च विमुच्यते”
(Kaṭha, V, 1) “ब्रह्मैव सन् ब्रह्माप्येति” (Bṛh., IV, iv, 6) इत्यनार्थनिर्वचनी-
याविद्यानिर्वर्तनेन स्वतःसिद्धाद्वितीयनित्यनिरतिशयानन्दपूर्णचैतन्यप्रत्यगोक्तानब्रह्मा-
विर्भावमात्रं मोक्षमाचष्टे । नै च वाच्यम् ‘मोक्षावस्थायां आत्मनः सुखमात्ररूपेणाव-
स्थाने सति अपुरुषार्थो मोक्षः स्यात्, सुखसम्बन्धाभावात्’ इति ; सुखापरोक्ष्यस्यैव
पुरुषार्थत्वात् ; लोके सुखसम्बन्धस्यानुषङ्गिकत्वेन पुरुषार्थत्वानुपयोगात् । ननु
विपरीतं किं न स्यात् ? उच्यते । सर्वस्यात्मनि वस्त्वन्तरसम्बन्धस्यातिशयहेतुत्वेन
अर्थ्यमानत्वात् सुखसम्बन्धोऽप्यर्थनीयश्चेत्, सोऽतिशयान्तरहेतुर्वक्तव्यः ; तत्सम्ब-
न्धोऽप्यर्थनीयश्चेत्, सोऽप्येवं सोऽप्येवमित्यनवस्थाप्रसङ्गात् । आपरोक्ष्यं तु लोके^{१०}
परमार्थतो^{११} न सुखाद्भिद्यते ; आत्मन एव स्वयंप्रकाशत्वसुखरूपत्वयोः [साधित-
त्वात् तद्वैद्यतिरिक्तसुखचैतन्ययोः] प्रमाणामावात् । अतो नास्त्यतिशयान्तरापेक्षा ।
तैस्तैश्चात्मनो नित्यचैतन्यप्रकाशसुखरूपत्वात् सुखस्य तैर्तिरेकानभ्युपगमात् सर्वमे-
वोपपन्नतरम् । अतश्च अनतिशयानन्दानुभवस्य श्रुतिस्मृतिशतोपपादितस्य मोक्षा-

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| १. D: इत्येवमनाद्य | १३. C omits साधि |
| २. D: निवृत्तौ ज्ञाने स्वतः ; E: निवर्तने | १४. D omits the part enclosed in brackets. |
| ३. A E omit न च वाच्यं | १५. E omit तत् |
| ४. A E: मात्रेणावस्थाने | १६. A E: न चात्मनो ; |
| ५. D: अपुरुषार्थत्वं सुखसम्बन्ध | C: तच्चात्मनो |
| ६. D omits सुख | १७. C omits सुख |
| ७. E: पुरुषार्थानुप | १८. A: सुखस्याभेदाभ्युपगमात् ; |
| ८. D: सर्वथात्मनि | E: सुखस्य भेदाभ्युपगमात् |
| ९. D: अपरोक्षं | १९. A C E: सर्वदैव |
| १०. D omits लोके | २०. A omits स्मृति |
| ११. C: परमार्थतो विषयसुखं | २१. A E omit स्य |
| C: स्वरूपसुखात् | |

वस्थायामुपपन्नत्वात् तस्यैव पुरुषार्थत्वाच्च न मोक्षस्यापुरुषार्थत्वमनुमानेन केनैपि शङ्कनीयम् । तस्मात् तत्त्वमस्यादिवाक्यजनितापरोक्षब्रह्मविद्यया अनाद्यविद्यापटल-समुत्पाटनेन नित्यसिद्धनिरतिशयानन्दप्रत्यगद्वितीयपरमात्मचैतन्यात्मना अवस्थानं अपवर्गः इति भगवतो भाष्यकारस्य मतमाश्रयणीयं निःश्रेयसार्थिभिः^{१०} इति ।

श्रीमच्छङ्करभाष्यदुग्धजलधेरादाय विद्याजलं

सद्यो बोधघने^१ विनेयफलवत्सस्योत्करे वर्षति ।

तद्विद्याजलबिन्दुसंछल्लतमतिश्चक्रे सदाधोक्षजे

भक्तो ज्ञानघनाभिधानगदितः तत्त्वार्थशुद्धिं मुनिः ॥

^१इति तत्त्वशुद्धौ मोक्षनिरूपणप्रकरणम् ।

॥ समाप्तश्चायं ग्रन्थः ॥

१. A D have न later ; E omits it.

२. C: उन्मत्तेन ;

E: अनुन्मत्तेन

३. A omits केन

४. C: सिद्धि

५. E: परमार्थचैतन्यावस्थानं

६. D: न्यस्यात्मना

७. E: निःश्रेयसार्थी हरिम्

८. C: बोधघनः स्वशिष्यफलवत्सस्यो

९. C: जलपूरसंस्तुतमतिः

१०. The colophon in E runs: इति श्रीमत्परमहंसपरिभाषाकाचार्य-

श्रीमद्बोधघन-पूज्यपादशिष्यस्य भगवद्ज्ञानघनाचार्यस्य कृतौ

तत्त्वशुद्धौ मोक्षनिरूपणप्रकरणं अष्टचत्वारिंशं (?)

समाप्तम्

